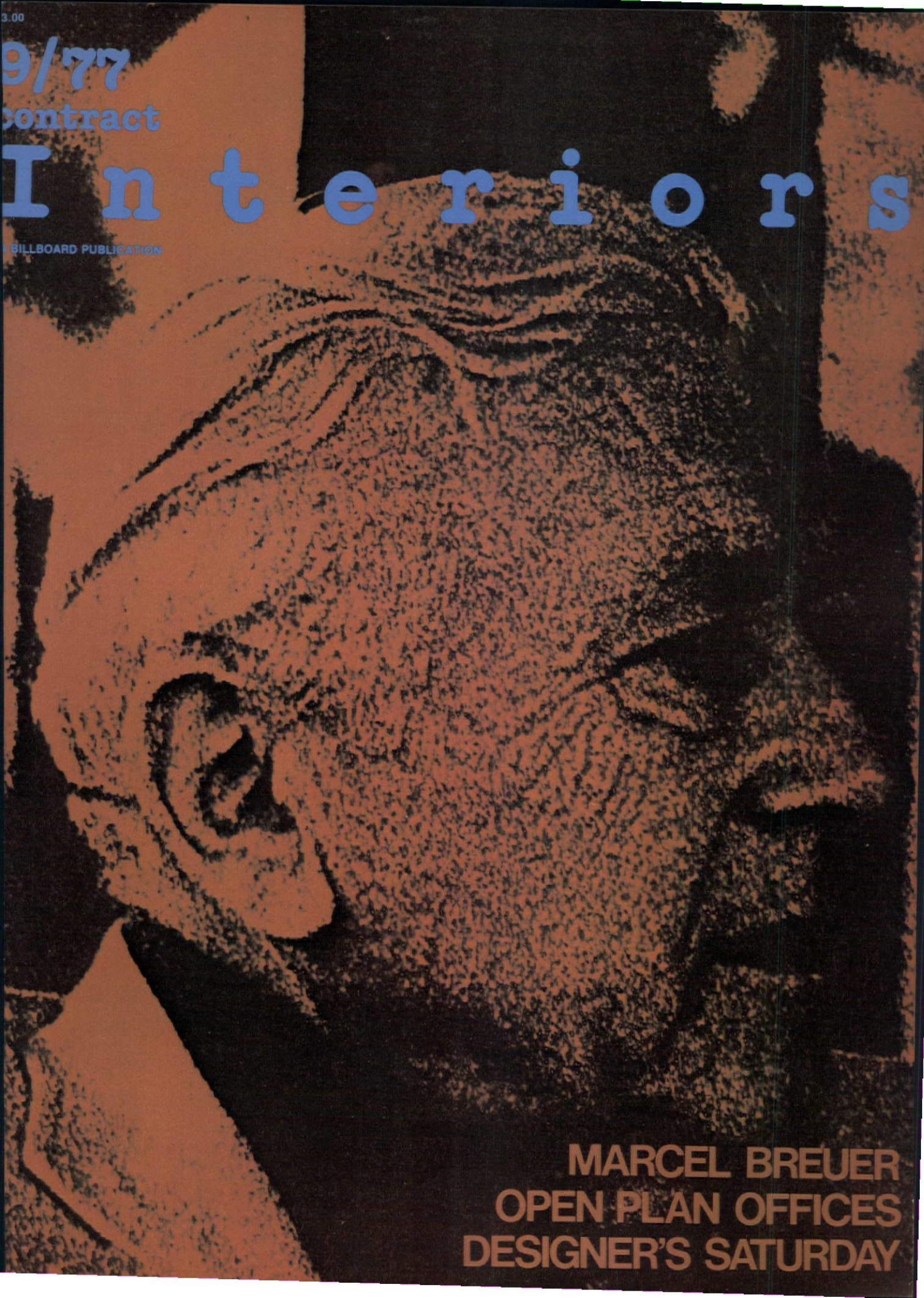
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CONTRACT INTERIORS: Published monthly at 1515 Broadway, New York, N.Y. 10036, by Billboard Publications, Inc. EDITORIAL & ADVERTISING OFFICES: 1515 Broadway, New York, N.Y. 10036. Telephone: (212) 764-7300. $3 a copy. Yearly subscription price (for the trade only) in U.S., possessions $18; Canada, $19; elsewhere, $44. Please allow up to 90 days for delivery of the first issue. Copyright © 1977 by Billboard Publications, Inc., all rights reserved. INTERIORS is a registered trademark of Billboard Publications, Inc. CONTRACT INTERIORS is a trademark of Billboard Publications, Inc. The contents of this publication may not be reproduced in whole or in part without consent of the copyright owner. Second-class postage paid at New York, N.Y. and at additional mailing offices. Postmaster, please send 3579 to Interiors, PO Box 2154, Radnor, Pa. 19089.

OTHER ADVERTISING REPRESENTATIVES: Chicago: 150 North Wacker Drive, Zip 60606. (312) 236-9818. San Francisco: Richard A. Sherwood, Ice House, 151 Union St., Zip 94111. (415) 391-8295. Los Angeles: Cole, Sweeney & Anthony, 4605 Lankershim Boulevard, North Hollywood, Ca. (213) 877-0221.

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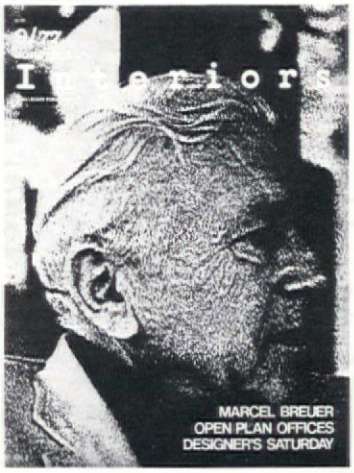
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Published for the INTERIOR DESIGNERS GROUP which includes: interior designers, architects and industrial designers who offer interior designing services; the interior decorating and contract departments of retail stores and interior furnishings dealers; interior designer staffs of corporations, institutions, government.

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LIBRARY NOTE
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Cover:
Cover design by Veronique Vienne based on photograph of Marcel Breuer by Ellie Beckhard. See story pp. 98-109.

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ASPEN '77

Text and photos by Stan Ries

"Indiscreet" questions at the 27th Design Conference

The 27th annual International Design Conference in Aspen was held in that idyllic Colorado retreat in June. This year conferees were expected to do more than just listen; they were asked to participate in a 100-question research effort, with results articulated at the end of the week by author Gail Sheehy. A typical articulation: "People in the design field derive exceptional enjoyment from their work, tend to consider talent the chief requisite for success in their field, and appear to value achievement above almost anything else in life." And Sheehy's concluding observation: "What a fascinating professional group to explore! Designers—people whose work incorporates more PLAY than most other adults can get away with." It seemed that a sequel to Sheehy's PASSAGES might be in the works. But almost everyone went along with the study, designers having no small egos.

Among the exceptions was Gilles de Bure, the Paris-based editor, writer, and curator. (See his first-hand report on Centre Pompidou in August INTERIORS.) "Europeans found the questionnaire much too indiscreet," de Bure complained. "It could only have seen the light of day in the US, so great is the American tendency toward introspection."

But program chairman Jane Thompson, the Boston planner/designer and a former editor of INTERIORS, made the research effort work despite such criticism. She was also skillful in persuading Aspen board members and other notables to talk about their own careers. ("Shop Talk" was the conference theme.) Robert Cadwallader, President of Knoll, and Bob Blaich, Vice-President of Herman Miller, discussed the problems of design rip-offs. George Nelson showed his new Storwal office system (see INTERIORS, May, 1977) and told the story of his efforts to develop it. In another session, Nelson added his own insights to a presentation of Centre Pompidou by de Bure and Reyner Banham (a presentation, incidentally, in which de Bure announced his resignation as Pompidou curator). Milton Glaser discussed his obsessions with food, sex, rooms, and good design (no order specified). Architect Moishe Safdie showed recent work, including two projects for Jerusalem. Landscape architect M. Paul Friedberg conducted a workshop on "Planning for Leisure." And writer Ralph Caplan, recently finished with a history of Herman Miller Inc. and next year's Aspen program chairman, told of his work with designers both inside and outside the corporate world. His promise for next year's conference: less introspection and more fun. But the slide machines, he predicts, will continue to malfunction.

Despite the introspection, this year's conference was a fine one, its most disturbing aspect being the lack of innovation in most of the work shown (Safdie and Nelson being exceptions); many Aspen board members, in fact, seemed to have left design experimentation for design administration. But the program as a whole, greatly abetted by fresh mountain air and blue skies, made all our thinking a bit keener.





Robert Cadwallader and others exchange ideas and professional histories.



DATES

Sept. 24-29
17th Italian Furniture Show/ 2nd Euroluce International Lighting Fixture Show,
Fairgrounds, Milan, Italy.

Sept. 28-Oct. 2
National Office Products Assoc., (NOPA) Show
McCormick Place, Chicago

Oct. 7-8
Designer's Saturday,
New York Showrooms.

Oct. 8-16
14th Annual National Arts and Antiques Festival,
Seventh Regiment Armory, Park Ave. at 67th St., New York.

Oct. 20-28
Fall Southern Furniture Market,
High Point, N.C.

Oct. 23-25
PDC Office Product Design Show and Conference,
Pacific Design Center, Los Angeles.

Oct. 24-25
Resources Council I.D.E.A.S. International Design Exhibition and Symposium, New York Hilton.

Oct. 30-31
Homefurnishings, Contract, Gift and Accessories Market Days,
Dallas Market Center, Texas.

Oct. 30-Nov. 1
Fall Twin City Furniture Market,
Midwest Merchandise Mart, Minneapolis.

Nov. 1-10
Barcelona International Trade Fair,
Barcelona, Spain.

Nov. 4-6
The Marketplace; Special Anniversary Weekend,
The Marketplace, Philadelphia.

Nov. 6-9
62nd International Hotel, Motel and Restaurant Show,
New York Coliseum, N.Y.C.

Nov. 8-10
1977 International Interior Design Show,
Automotive Building, Exhibition Place, Toronto.

Nov. 10-14
International Market Days,
Brussels International Trade Mart, Brussels.

Nov. 13-15
NYMM Furniture, Lighting and Accessories Mini-Market,
New York Merchandise Mart.

Nov. 15-18
Tex Italia Casa,
Exhibition of 40 Italian fabric manufacturers, United Nations Plaza Hotel, NYC.

Nov.20-22
PDC Lamp and Lighting Fixture Show and Lighting Design Conference,
Pacific Design Center, Los Angeles.

Dec. 7-15
Sovexpo 77,
Sololniki Park, Moscow.

Jan. 7-9, 1978
PDC International Contract Furniture Show,
Pacific Design Center, Los Angeles.

Jan. 12-17, 1978
13th International Lighting Exhibition,
Parc des Expositions, Porte de Versailles, Paris.

Jan. 12-18, 1978
Winter Lighting/Accessories Market,
230 Fifth Ave., New York.

Jan. 14-18, 1978
First Canadian Lighting and Accessory Show,
Automotive Building, Exhibition Place, Toronto.

Jan. 17-22, 1978
International Furniture Fair,
Cologne, Germany

Feb. 15-June 15
Treasures of Tutankhamun,
Los Angeles County Museum of Art, Los Angeles, Ca.

March 8-19
Trade Fair of the America's,
Miami Exposition Center, Miami

May 16-20
7th Biannual Conference of the International Federation of Interior Designers,
Washington, D.C.

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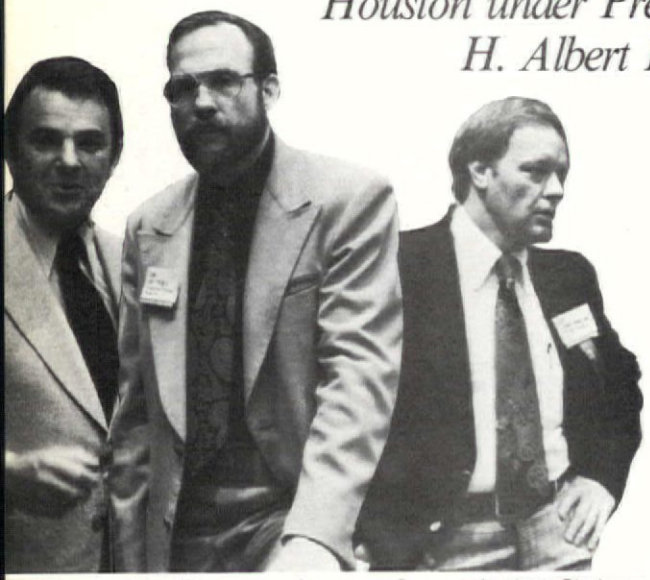
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ASID ANNUAL

"Horizons '77": World's largest design organization meets in Houston under President H. Albert Phibbs



ASID President-Elect Irving Schwartz, Communications Chairman Sam Taylor, President Albie Phibbs.

It set a record. Over two thousand professional, associate, press, and student members—not to mention affiliates and ASID Industry Foundation participants responsible for the 139 Expo exhibits—registered at the American Society of Interior Designers' third National Conference and International Exposition of Designer Sources in Houston, July 22-26; some attended board meetings and the Student Conference on three preceding days.

Since January 1, 1975, when the consolidation of AID and NSID generated a united ASID, major moves by the organization have been sound, Choosing Houston for the third annual conference was a shrewd idea. Who wouldn't jump at the chance to look over the most dynamic community—the richest market—in the country? Carrying on with the precedent of combining the conference with a resource expo—established before formal consolidation at the joint NSID-AID 1974 conference in Denver—added to the experience.

"The Society has more members, a stronger financial base, and a more exciting series of problems than ever before," said President H. Albert Phibbs, FASID, in his annual message. As of June 30th, ASID had 6,219 professional members, 2,777 associate members, 769 affiliate members, and 7,604 student members in 44 United States chapters and abroad. "Add to that the firms and people who are members of our Industry Foundation, and we are now nearly 20,000 voices speaking professionally as one, as the world's largest design organization.

"The treasurer reported that we are well within the budget for the first half of this year in spite of all of the outstanding work in all of our committees and task forces."

Phibbs managed to make his serious points while entertaining the July 22nd luncheon audience by playing straight man to Roscoe, a cartoon character on screen, in a beautifully written dialogue between a live and recorded voice. Phibbs' smooth performance was no fluke; he has long been one of the Denver Civic Theater's more professional amateur actors. But the significant element in his "state of the design profession" message was his decision to keep the audience awake and laughing. The confidence to make that decision may be traced to Phibbs' long years of community service, his expertise in the restoration of old buildings for adaptive use, his involvement, during a five-year period, in the purchasing, rehabilitation, and nonprofit resale of older homes to low income families on low interest government-backed loans.

Interior Design Honor Awards

Rosemary Gillett, ASID, of Winter Park, Florida, won the 1977 ASID Award for Best Residential Work for the Joel Wells home. J. Richard Blissit, ASID, of Tulsa, Oklahoma, won the 1977 Award for Best Contract Work for the First National Bank of Tulsa. ASID President Phibbs presented both awards at the Saturday Awards Luncheon of the Conference in Houston's Regency Hyatt Hotel ballroom.

Four special citations were also awarded: to Robert Caudle, FASID, of Denver, for his own home; to Lloyd F. Barling, ASID, of St. Louis, Mo., for the redesign of a Regency kitchen into an informal living area; to Eric and Sammye Erickson, ASID, of Alhambra, Cal., for the Houston townhouse of an entertainment producer; to Janet Kane, ASID, of Richmond, Va., for the temporary offices of the Virginia Housing Development Authority.

Residential awardee Rosemary Gillett had nabbed a special citation for contract work in last year's competition. Special citation awardees Eric and Sammye Erickson had won first place in the contract category last year.

The competition judges were Samuel F. Taylor, ASID, of Portland; Shirley Parkllan, ASID, of Detroit; Kasey Werner, ASID, of Birmingham, Mich.; Ed Edson, ASID, of San Francisco. All professional and associate members of ASID were eligible to compete—with permanent installations only.

ASID Presidential Citations

President Phibbs honored one ASID Chapter and five individuals with special Presidential Citations:

Charles Mayo, President of Southeast Wholesale Furniture, of Atlanta, was cited for his consistent support and understanding of the interior design profession.



President Phibbs giving Dunbar's Award to Michael Parrott.

Martin Elinoff, ASID, of Upper Newton Falls, Ma., was cited for two years of enthusiastic and sensitive service to the Society as Student Council Liaison.

W. Marc Janecki, of New York City, outgoing President of the ASID Student Council, was cited for his outstanding accomplishments as President of the National Student Council.

The Texas Gulf Coast Chapter represented by Chapter President Dennis Miller, was cited for their total commitment to the planning, execution, and success of ASID's 1977 Annual Conference.

Estelle Alpert, Past President of the Texas Gulf Coast Chapter, was cited for her special dedication to the success of the Conference.

Hazel Priest Korper, FASID, was cited for her outstanding, consistent, and continuing efforts on behalf of ASID.

Scalamandré-sponsored Historic Preservation Competiton winner

Under the direction of R. Michael Brown, ASID, and Adriana Scalamandré Bitter, ASID, the Society in 1975 initiated a program to encourage in-depth research of landmark interiors in process of restoration. Each year Scalamandré Silks, Inc. has given cash awards to three ASID Chapter Winners of the ASID Scalamandré Historic Preservation Competition. This year Mrs. Bitter expanded the program to include student chapter and individual ASID members as well as chapters because of the make-up of the team on the award-winning project, Gadsby's Tavern of Alexandria, Virginia. The prize breaks down as $750 to the Potomac Chapter, $200 to the Student Chapter, and $200 to Ed Plyler, ASID.

Plyler ignited interest in the Tavern, and went as far as to serve as consultant to the costume designer. The Chapter raised funds, prepared drawings and renderings, and developed a plan for the kitchen area.

The jury described the Gadsby Tavern restoration as impeccably authentic in dealing with tradition forms, applauded Ed Plyler's expertise and taste in solving the working areas, and the student chapter's lucid graphic presentation. Plyler, Chairman of the ASID Potomac Chapter Historic Preservation Committee.

ASID's Michigan Chapter, under Chairman Caroline Torley, ASID, received a Scalamandre prize of $750 for their involvement, sin

continued on page

(ASID EXPO photos on page

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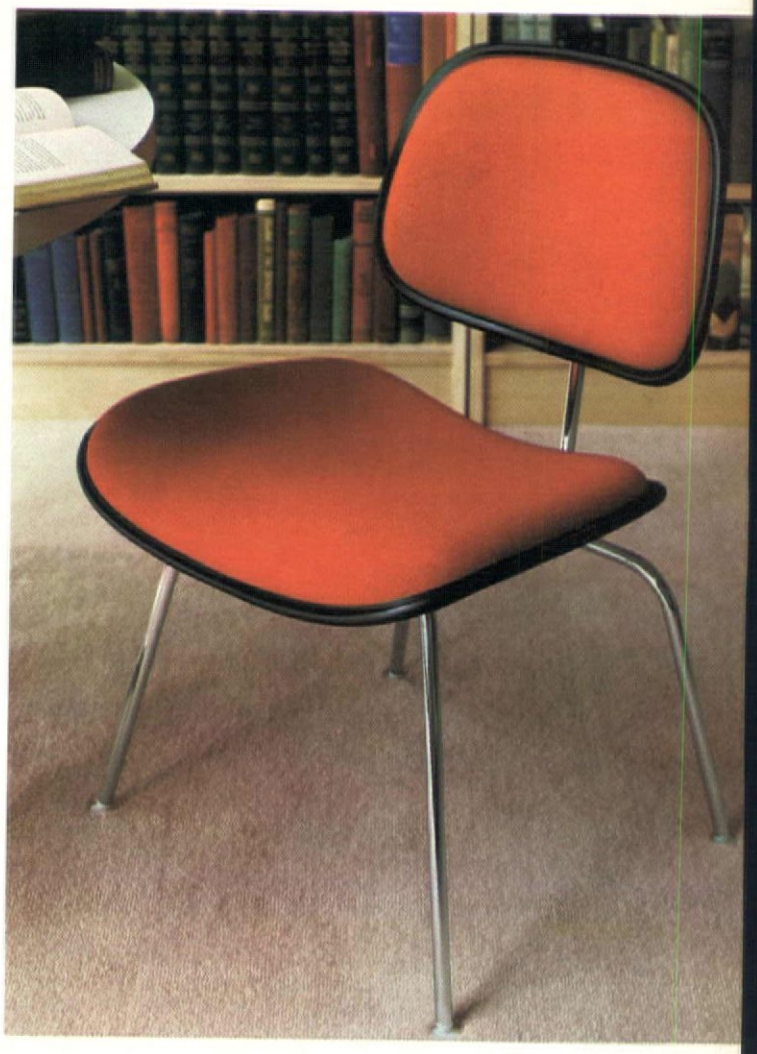
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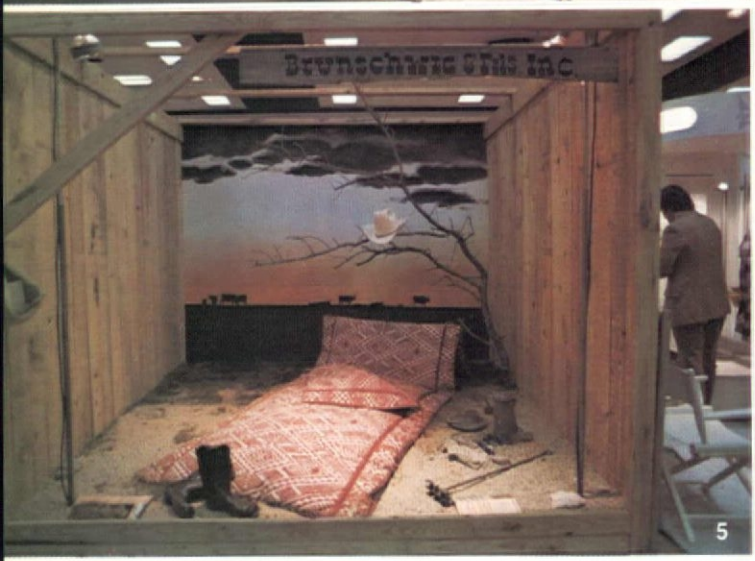
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ASID EXPO, HOUSTON

Choosing winners of the awards for best Expo exhibit designs was not an easy task for the jury: Gary Idol, Chairman; Vicki Wenger, James Mezrano, Frances Wilson, Preston Pendergraft, Bruce Stodola, Fred Sargent, Karlyn Kuper, Rebecca Jesson. All award-winners were original, creative, and professional; so were several non-winners, some of which are illustrated.

1 Wool Bureau
Second Prize Design Competition winner designed by Joyce Vagasy, was a walkable display area showing mostly classic modern chairs in unfamiliar yet attractively appropriate all-over patterned wools by Joan Blutter, ASID, and her daughter Janet Blutter Schiff, ASID.

2 Boussac of France
Not a prize winner but wonderful, a circa 1926 Bentley fully upholstered in a Boussac floral outside, and in a solid inside. The designer: Kelly Gale Amen, ASID, of Houston.

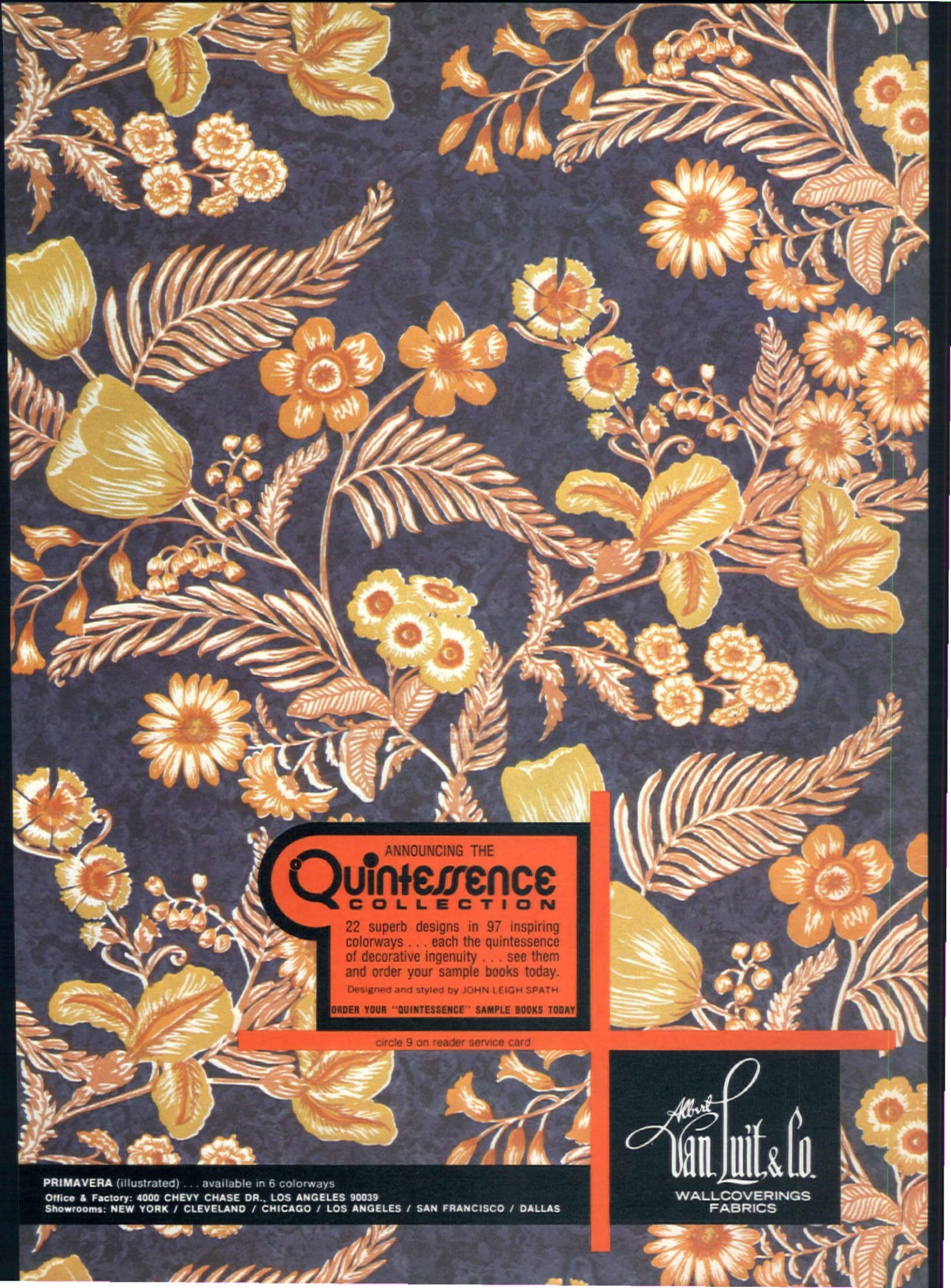
3 Stroheim/Romann & Baker
Not a prize winner but handsome, noble, livable, and residential. Timeless yet with-it furniture and fabrics.

4 Edward Fields
Two booths together, not a prize winner—but superb art, craftsmanship and display.

5 Brunschwig & Fils, Inc.
First Prize winner for its throw-away wit. "Local Color" sleeping bag scene designed by Donald Cotter with "Malay" cotton/line print on the sleeping bag.

6 Westgate Fabrics, Inc.
Third prize was an Egyptia temple setting designed b Tom Rouse. Using beautifu specially designed cotto prints, wire frames, an lights, Rouse produced a chitecture that can b packed in one valise.

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Isopropyl (rubbing) alcohol	No effect	Red lipstick	No effect
Gasoline or naphtha	No effect	Grape juice	No effect
Nail polish remover	Slight dulling	Hair dye	No effect
Acetone	No effect	Mercurochrome (2%)	No effect
Household soaps	No effect	Merthiolate (.1%)	No effect
Household detergents	No effect	Black crayon	No effect
Household ammonia	No effect	Black shoe polish	No effect
Tomato catsup	No effect	Ballpoint pen	No effect
Vegetable oil	No effect	Felt pen	No effect
Trisodium phosphate (1%)	No effect	Supermarket ink	May require bleach to remove
Coffee/tea/milk	No effect		
Citric acid (10%)	No effect	WA-100/WA-105 solvents	No effect

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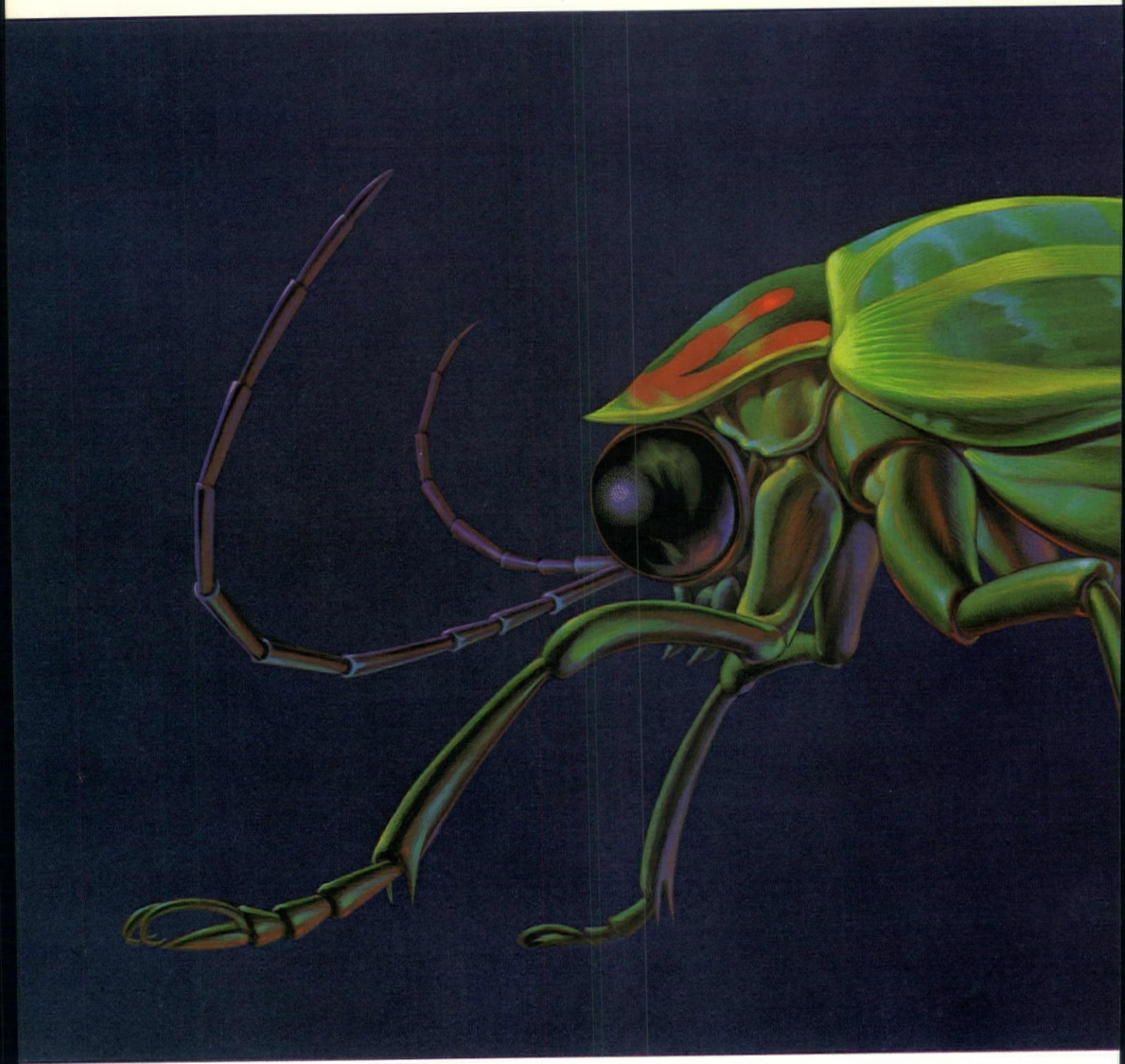
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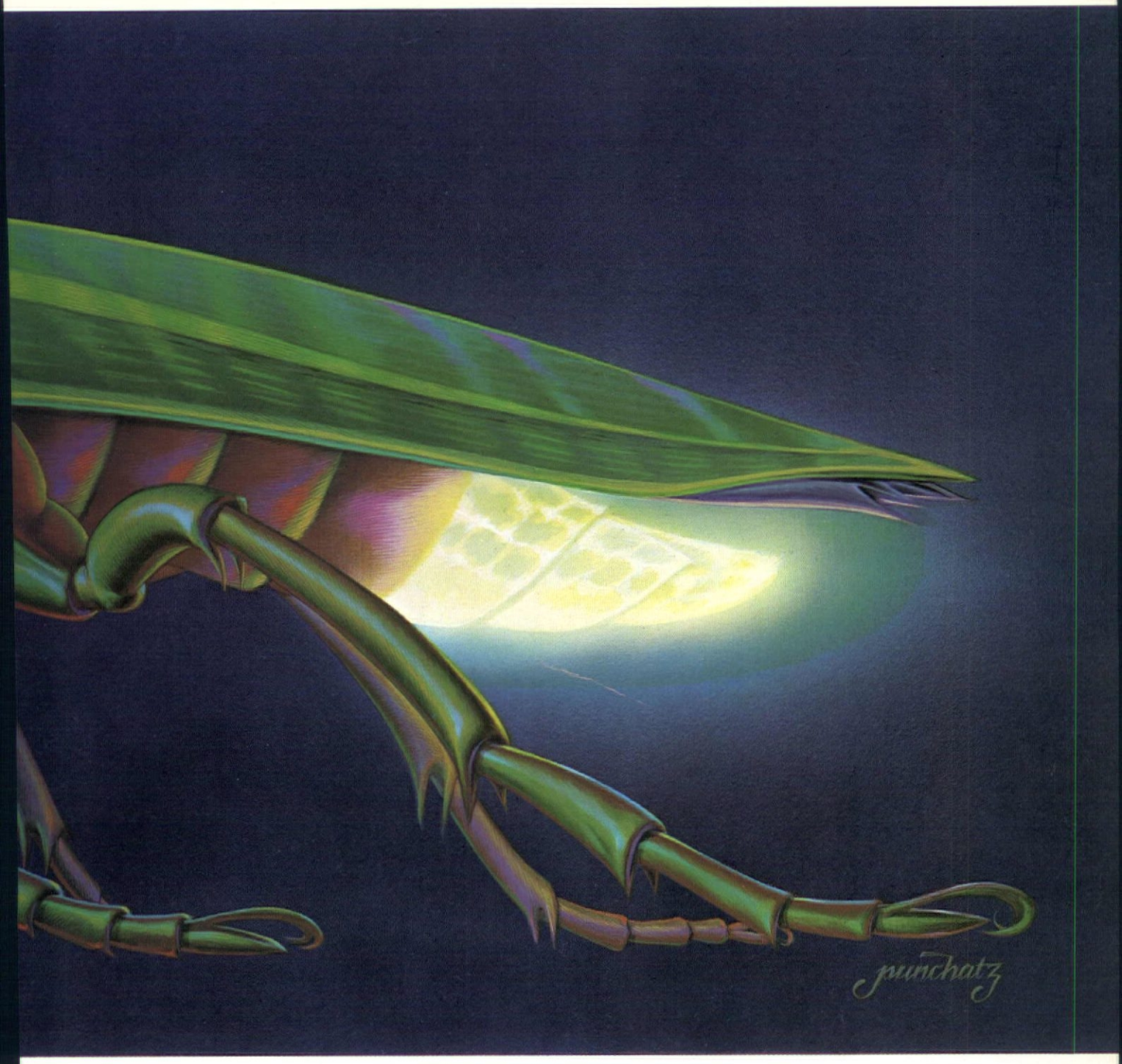




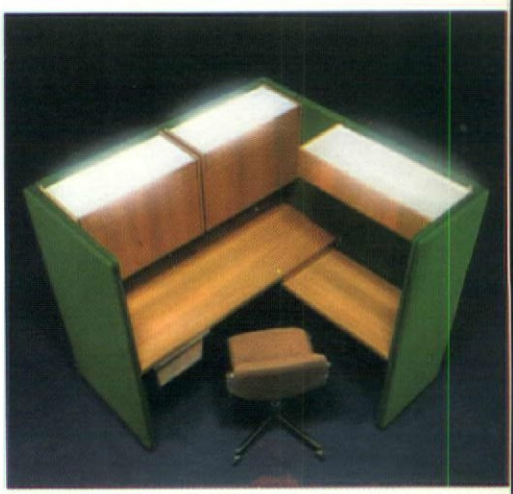




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The common firefly's remarkable ability to produce efficient light is based on a process known as bioluminescence. The most light for the least energy. JG's UPS Office Landscape Furniture, designed by Dave Woods, with its own built-in lighting can cut the average cost of lighting bills by 50% and deliver the highest level of performance commercially available for task and ambient lighting. Write for your UPS catalog, planning manual and footcandle overlay calculator. You'll be surprised at how easy it is to design with UPS. JG Furniture, Quakertown, PA 18951 215-536-7343.



JG Furniture/UPS

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Photography: Olga Guelt

NEOCON RETRO

NEOCON 9, the June 22-24 Contract Exposition with Seminars run by the Merchandise Mart in Chicago, was expected to be far more exciting than any of its annual predecessors because the completion of the Apparel Mart (topped with the Martplaza Holiday Inn) next door freed up the ninth floor for contract furniture showrooms, allowing the concentration of such showrooms on the 9th, 10th, and 11th floors. Thanks to Norman De Haan's superb design of the corridor and common spaces of the renewed floor, the event outdid everyone's expectations. De Haan, of course, is Norman De Haan, FASID first (1975) President of ASID.

As though the debut of an entire and huge floor of keenly competitive and very sophisticated design firms all at one time were not enough, related reshuffling on the 10th and 11th floor, activity on the 6th, new settings in the Exhibitors Building, and temporary shows in the new building's exhibition spaces produced a head-whirling orgy of design.

Though Thomas King, the Mart's General Manager, avers that attendance at NEOCON 9 was double that at NEOCON 8—and *that* had been a record-breaker—the atmosphere on the immensely popular 9th floor was not stifling. De Haan's corridors, glowing with light, cool, quiet, and expansive, seemed neither labyrinthine nor interminable. By alternating Berber wool natural carpet with oak-finish parquet flooring he provided pleasant changes to feet and eyes. Lines of light emerging from the edges of a mirror-chrome-finished suspended steel slat ceiling washed the pleasantly textured bone-white stucco of walls that appeared more like architectural masonry out in the open than like flat interior partitions. One felt more out of doors than shut in. The combination of neutral, substantial natural materials, expansive but not glaring light, and a reflective ceiling was compatible with diverse approaches by the designers of individual showrooms.

De Haan also designed the small Cohama showroom bridging between two corridors—virtually open but defined by its coffered steel ceiling; De Haan was also co-designer, with Carl Christiansson, of Facit-Addo's new showroom, which uses a modular hung acoustic-and-light Facit Matrix Ceiling.

Stow/Davis in 6,000 square feet (=906) designed by ISD Inc., of Chicago, was approached along angled, sculptural walls (*top photo*) exposing an open glassed-in room. *immediately below*) was one of the outstanding successes of the 9th floor. This firm, which only last May attracted attention in Copenhagen with its enlarged showroom in the handsome glass-and-concrete Bella Centre Exposition Building, came up with an even better showroom at NEOCON, doing remarkable things on a low budget. Alan Rudd, its very young president, is moving fast in both Europe and the U.S. He brought along his Danish Johnny Sorensen to greet visitors, but also showed some Danish classics, in the flesh and in photographic form. The photographs were mostly in a passageway outside the showroom, and the exhibition enhanced the visitors' experience as well as providing an intriguing prelude to Rudd's space.

The space had a ceiling composed of wood firring strips hung with narrow panels of natural bleached linen canvas, which was also the color used for all the upholstery which was not vivid red wool.

The entire periphery of the space was given a pleasant luminescence by the glow of light coming from the narrow slits between walls made of white-painted rough wood boards.











Baker Contract (above and left) *on the ninth floor, is as posh as Baker-Knapp & Tubbs on the sixth floor, but the atmosphere is different. A coffered steel ceiling centered over the reception desk insures that no one will fail to notice that Baker has furniture for the executive. The enclosing structures of Brian Palmer's Modern Collection serve as exceptional open plan partitions.*

The Modulo 3 showroom (*pho*
to p. 26) appeared larger than i
4,200 square feet. Adam Tihan
and Stenleigh Morris of Unigra
achieved the effect with an angul
scheme, mirrored angular column
pin-striped glass outer walls. Th
corner location makes all this work

The concentration of the sho
rooms made it easier to compa
the open plan systems which dom
nated so many. Those of Haworth
Steelcase, GF Business Equipmen
and others are being reviewed
other pages of this issue. Boo
chairs—ergonomic, supportiv
flexible, were another domina
product category. Atelier Inte
national's Babar, also described
another page, has legs that will n
bruise you even if you bump in
them.

continued on page

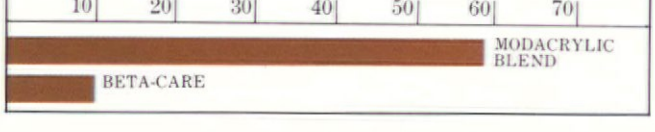


Depicted is a small-scale comparative demonstration of smoke being generated after 40 seconds. (Left: Representative modacrylic-blend fabric. Right: Beta-Care fabric.)

Choose Owens-Corning Beta-Care™ drapery fabric. Because the greatest danger in hospital fires is smoke inhalation.

Most hospital draperies are flame-retardant. But the 1976 NFPA Fire Protection Handbook© reveals that more than 62% of all deaths in building fires come from asphyxiation by smoke and gases. To be as safe as possible, fabric must be smoke-retardant too. That's why we urge you to specify Beta-Care fabric woven of yarn from Owens-Corning.

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OWENS/CORNING FIBERGLAS

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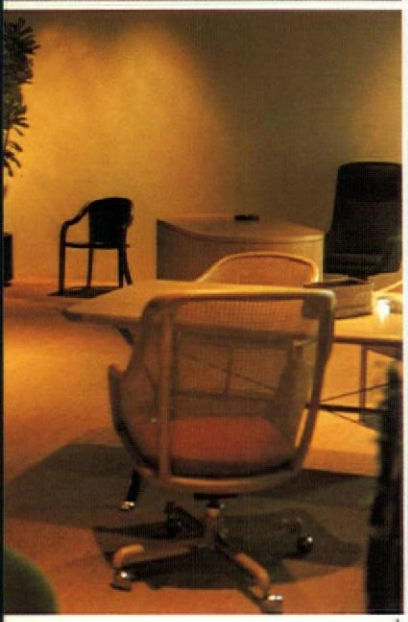
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NEOCON RETRO

continued from page 20









Work stations glow, textiles dazzle, and Ward Bennett upstages everybody





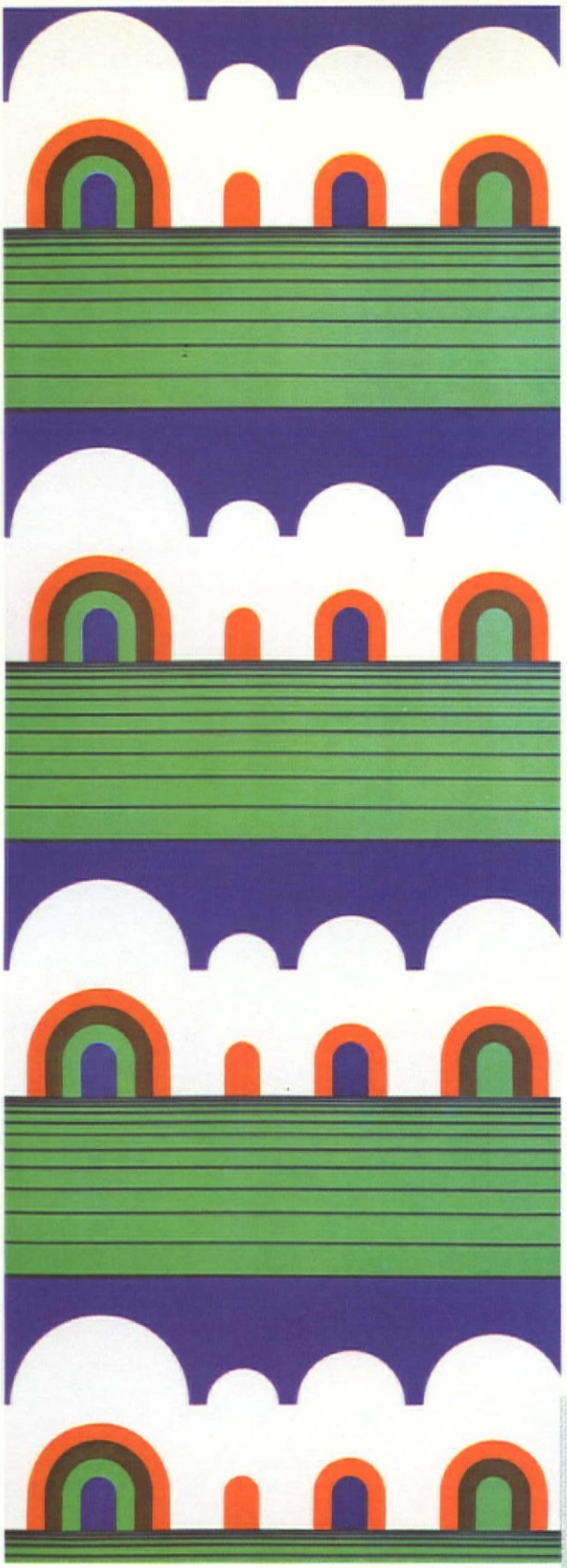
Though Harvey Probber's large Merchandise Mart showroom is on the 6th—mainly residential—floor he placed two of his most important NEOCON products near the door where contract designers would find them fast. The Advent III open office system (*far left top photo*) which he designed with Charles Keane, is now fitted for the computerized future with a new machine station. Primary and secondary work surfaces extend from a utility kiosk which provides space below for task-oriented microcomputers as well as housing an ambient light fixture on top. Also new was a neat folding square-tube work lamp—a flexible attached alternative to the built-in task lighting. Not far from the Advent III area, Probber displayed his new lightly-scaled graceful, modular "Floating Seating," upholstered over high-impact plastic shells (*top right photo*).

The Ward Bennett/Brickel showroom (*second row of photos*), the most breathtaking of the many superb spaces on the 9th floor, was the only one to present an almost solid black facade to the corridor, the only one to use the full height of the space, leaving the blacked-out ceiling exposed. Bennett wrapped three columns into an oversized round black floor-to-ceiling close, used three other columns to frame the entrance and a doorless conference recess. His sculptural wood University Chair, round-ended Antonelli desk, and Mobius caned swivel executive seating were among the designs on view.

Though Boris Kroll placed a small convenience showroom on the 9th floor, it was in his main space on the 6th that we photographed his American Indian "Chilocco" print (*2nd from bottom*) and several versions of his "Ziggurat," framed in 48-inch squares, like paintings, in his 6th floor showroom.

Eppinger Furniture, Inc.'s 9th floor showroom (*bottom photo*) was a glowing demonstration of the quality of light attainable with the ambient/task lighting system (ALL) using only 1.65 watts per square foot, as well as Eppinger's new fluorescent work surface lighting, used with its two open landscape systems, TRM and Emetric.

Gueft Photos



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Ben Rose presents a new
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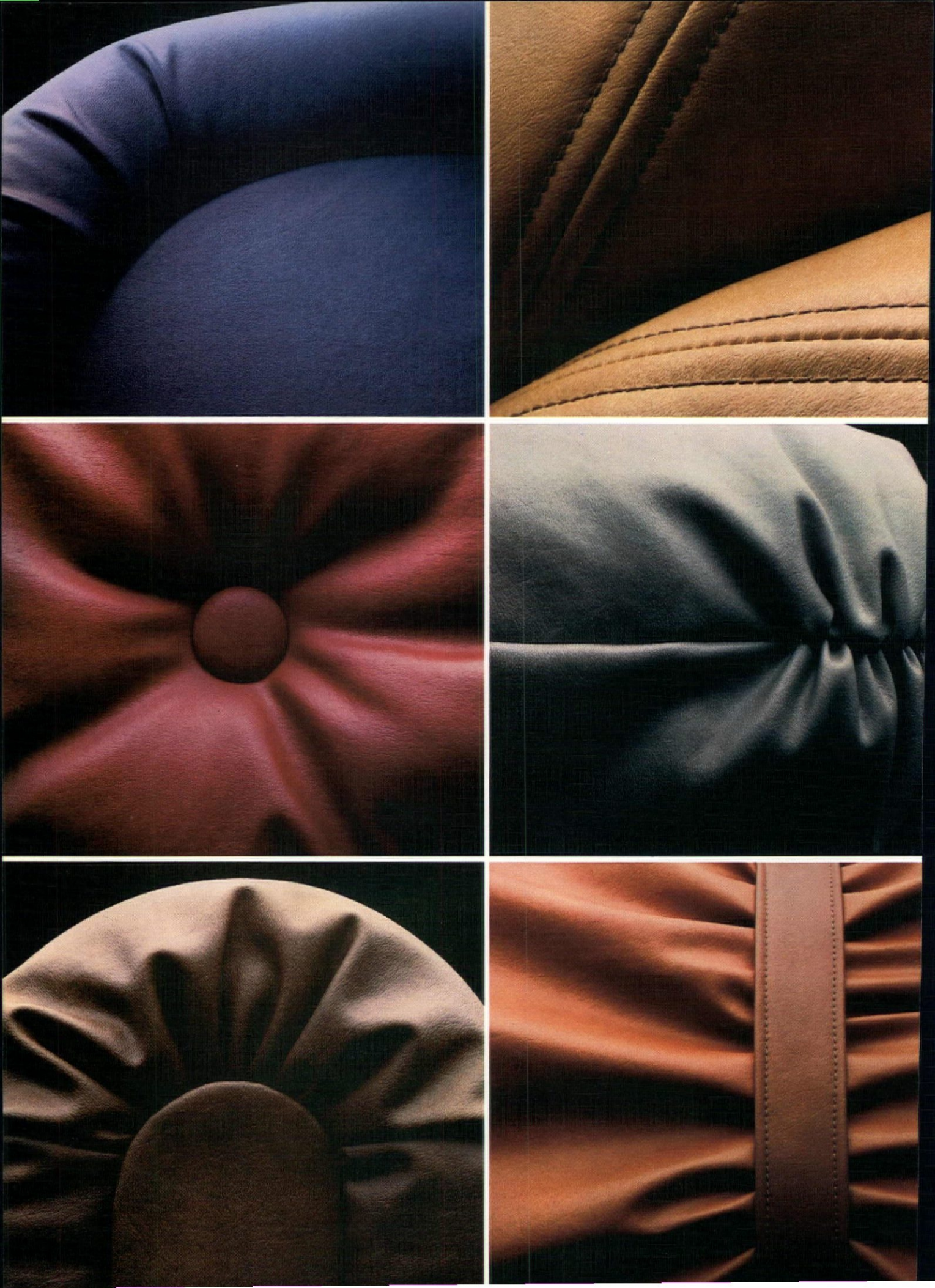
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Scalamandré displayed a live crafts-person making trimmings by hand.

ASID ANNUAL

continued from page 8

1973, as designers and fund raisers on the restoration of Orchestra Hall in Detroit. Raising over $10,000 in 1975 and another $3,000 in '76, the Chapter painted the lower exterior to draw attention to the Hall, and the gathering momentum of support led, in late May of '77, to an $80,000 donation to pay off the mortgage, so that Save Orchestra Hall, Inc. now owns the building. While Chairman Torley reports that total restoration is still several million dollars away, the plaster ceiling has been restored and the design for the interior has been approved.

To H. Hadley Sleight, ASID, of the Texas Chapter went another $200 Scalamandré award for his "sympathetic and appropriate" restoration of the Walter Tips House in Austin, Texas, adapted for use as a Franklin Savings branch office. The jury commended Franklin Savings for moving the 166,000-pound 1876 Italianate Victorian frame house—which had disintegrated to a rooming house and was threatened with demolition by surrounding development. The corporation could have built a new building for less than the cost of moving and restoring the old one.

The cash prizes will be used by the Chapters for further preservation. Serving on the jury, which met in New York in May, were Beverly Moss Spatt, Chairman of the New York Landmarks Preservation Commission; Richard Oliver, Curator of Architecture and Design of the Cooper-Hewitt Museum; and Lawrence Grow, publisher of the Main Street Press of Clinton, N.J.

Gueft Photos



The proof was Abstracta's point.



Lee/Jofa combined a print fabric background with leathers and suedes.

Kohler's new ASID Award

The teak and cypress "Environment" where one can enjoy electronically programmed heat, sun, rain, steam, and wind for relaxation and rejuvenation—an environment published and talked about everywhere, and exhibited—among other places—at the ASID Expo, won a special ASID Award for Herbert Kohler. the inventive president of the Kohler Company. Said President H. Albert Phibbs: "Every once in a long while something so spectacular and innovative comes along that must be given special recognition. 'Environment' is one. . ." The tall, spare, dark-bearded awardee looked sparkling and relaxed as he took his framed award—as if he had just enjoyed a refreshing session in "Environment."

Five new ASID Fellows

At the posh Fellows Reception at Jesse Jones Hall on Sunday, July 24, ASID President Phibbs and Roslyn Mallin, FASID, Chairman of the Committee of Fellows, presented Certificates of Membership and Fellows Medallions to:

James Langley Aldrich of Oakland, Cal; Helen Friedman of Portola Valley, Cal; James M. Haverson of Seattle, Wash.; William Richards Whaley of Alexandria, Va. and Karl Steinhauser of Chicago.

Fellowship, the highest honor bestowed on its members by ASID, is awarded to professional members who have consistently rendered distinguished service and have made noteworthy contributions to the betterment of the profession.

NEOCON RETRO

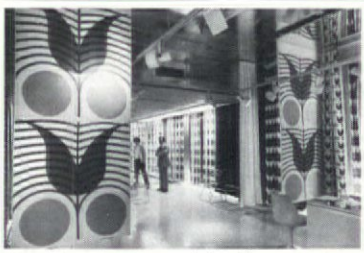
continued from page 22

Among the most ambitious major manufacturers presenting themselves at NEOCON, AmSeCo Office Products Group of the American Seating Company showed not only a completely new open plan system distinguished by a new kind of panel construction and installation method, but also one of the most comfortable of the new body-comforming, body supporting/office chair lines, not to mention improved theater seating and a handsome and amusing Circle Seating Group of armchairs, stools, and tables; also a good, solid, open-arm "Anywhere" chair. The comfortable "Bio" chair, available in variations to suit all strata of office personnel from secretary to top executive, was designed by Hugh Acton. All versions are five-toed.

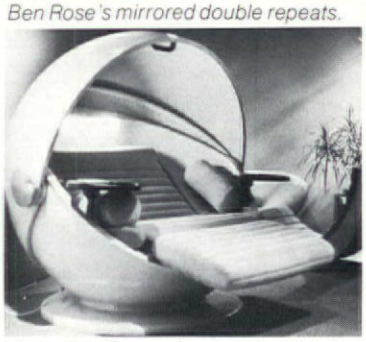
The AmSeCo open plan system uses steel frames which accommodate any of a wide variety of insert panels which snap in securely without tools. Among its characteristics (discussed on another page by Roger Yee) is the Class A fire rating derived from its basic steel construction.

GF Business Equipment had invested much of its massive R&D firepower to produce a highly developed ambient/task lighting system—an HID system GF describes as the "most energy efficient and highest quality indirect light" available to the industry. The GF ES Lighting luminaire, developed by SPI Lighting Specified Product Inc., of Milwaukee, is mounted on the panel screens rather than being a built-in component of the case elements. The company has issued an ESP Lighting Guidesheet to help designers make preliminary calculations even if they are not lighting specialists. Quite a change from GF's one-time emphasis on office seating, screens, and desks.

Stow/Davis was another stalwart in the office furniture field to present a comprehensive task/ambient lighting system. T/AL, engineered by ITT Wakefield Lighting, included integral work station lighting for Free-Dimensional System components; free-standing Light Towers and file-top Mini Lights for Additional ambient lighting; and many kinds of task light portable lamps for use with Stow/Davis Cube Desks. At Stow/Davis, in other words, the emphasis remained on a full range of beautifully made high-echelon executive case goods and seating not on open plan systems. Even Stow/Davis, too, is prepared to help the designer cut his client's lighting bill.



Ben Rose's mirrored double repeats.



Turner's self-contained environment.



Modulo 3's apparently endless space.



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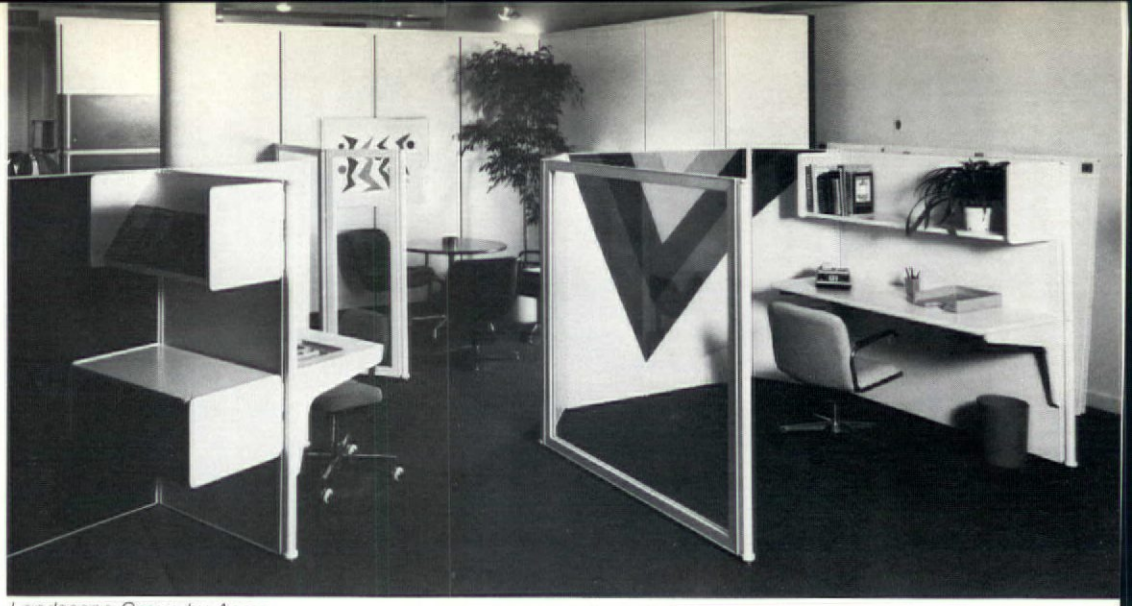
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18 inch memo samples are available from our regional sales offices on request for all drapery and upholstery goods within just 48 hours. Contact the Lazarus sales representative or showroom nearest you. To talk to a customer service representative, call The Primary Source collect at (212) 736-6200.

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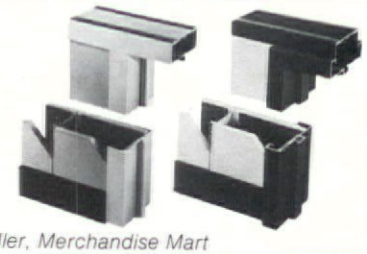


Landscape Group by Acme

OPEN PLAN SYSTEMS 1977

Another bumper crop of shiny new open plan systems products has just made a difficult choice for designers a little more difficult. Two performance criteria received special attention along with introductions: lighting and seating. Task/ambient lighting, specific to work and circulation, and ergonomic seating, providing greater sensitivity to human anatomy and psyche, are consistent with open planning's goals. How many promises have been kept may still be uncertain. (What did we expect of traditional furniture?) In any case, here is a random sampling of what's new. See the Designer's Saturday product introductions in this issue for more.

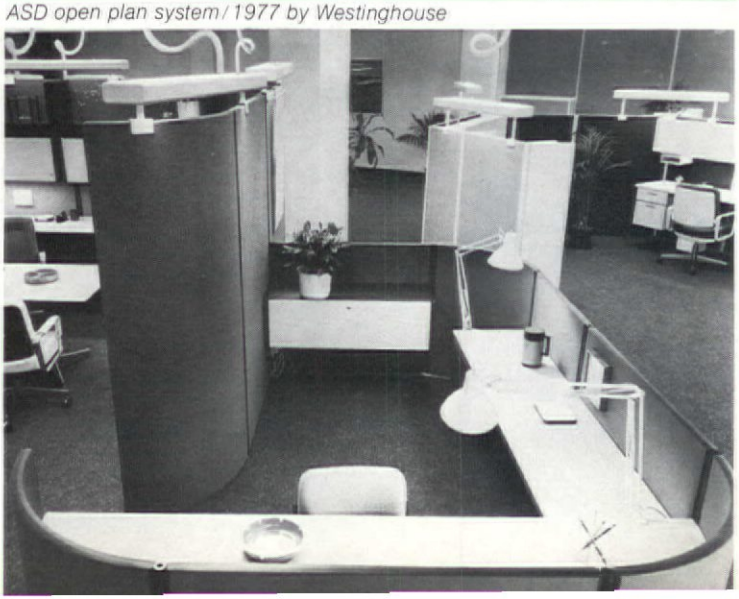
5700 and 5900 by Vaughan Walls



Lytespan III by Lightolier at Herman Miller, Merchandise Mart



ASD open plan system/1977 by Westinghouse



Acme

The Landscape Group features heavy steel freestanding panels with load bearing capacity, glass panels, universal tubular posts that receive panels at any angle, fabric walls, wire raceways, task/ambient light, and many work surfaces and storage containers. Interchangeable with Acme 250 Wall, a movable ceiling-high system. *circle 29*

Vaughan Walls

New are two demountable wall systems with fully removable and reusable partitions, the 5700 and 5900 Series. Special "H" type steel studs spaced between aluminum floor and ceiling runners permit any panel on either side of the wall to be removed without disturbing the other side. *circle 30*

Lightolier

Lytespan III is an integrated electrified ceiling system structurally engineered to support a wide variety of needs with ultimate flexibility in lighting changing interior spaces. Its direct hung ceiling installation, similar to a "T" bar ceiling, is cross braced for lateral loading (such as results from partition anchoring). Among the many lighting elements it accepts: surface-mounted fluorescent and incandescent fixtures, incandescent and HID downlights, a wide range of accent lights, and recessed fluorescent lights. Tele-Power Poles (Wiremold Co., Hartford, Ct.) with Lytespan attachment fittings deliver power from ceiling. *circle 30*

Westinghouse

Additions for 1977 to the Westinghouse ASD open plan system: Class A fire-rated steel panels in straight and curved surfaces, slide tray and collection tray for paper handling, and a new pull-up chair featuring orthopedic design, by Don Albinson. *circle 30*

Market continued on page



New ACOUSTONE® ceiling tile and panels ...now color clear through hides accidental damage!





Now, ACOUSTONE mineral fiber ceilings are twice new! They come in elegant earthtones and dramatic new fashion colors in a wide choice of distinctive textures. And they offer a unique care-free difference: color that goes all the way through. Accidental gouges and scratches blend in so well with the exterior finish, there's rarely any need for touch-up.

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UNITED STATES GYPSUM
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OPEN PLAN SYSTEMS

continued from page 30



Am Se Co system by American Seating



Pleidon work station by Pleidon

Pleion

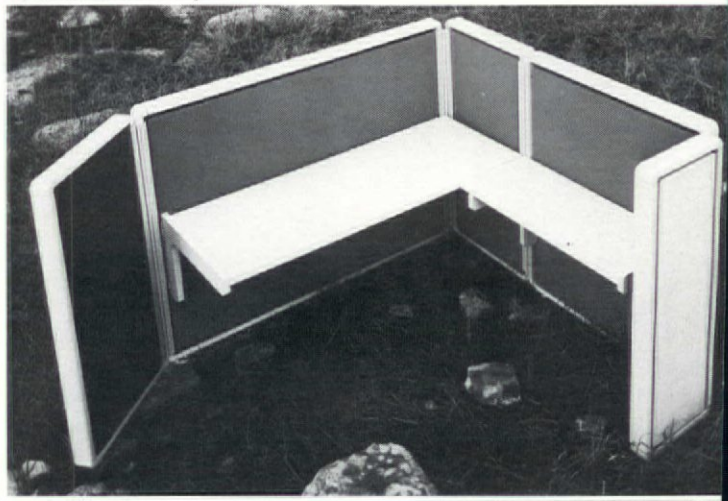
Sliding in from the top of its open office acoustical panels is a new patented connector system from Pleion that becomes an integral part of the frame. It's completely hidden from eye level view.

circle 303

American Seating

It sounds so simple: begin with basic steel panel frame, add panel inserts, attach basic cabinetry components, install work surfaces and desks, locate needed tables and chairs, and finish with colors, textures, and finishes. And it probably is, with Am Se Co's Open Office Furniture System. Special touches: genuine wood veneer, fabric, and glass panels, electrical and communication wiring channels, task lighting, chalk insert panels and a host of other accessories. Assembly is fast—often without tools. *circle 30*

Kobi work station by Kobi



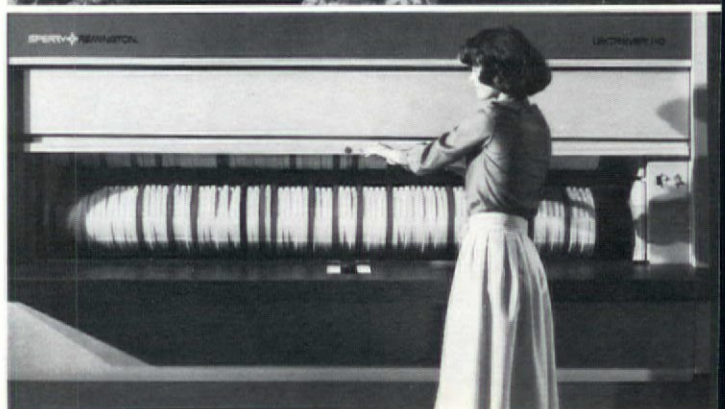
Kobi

A rigid steel frame, slotted to accept hinge elements and other Kobi components, is the heart of a new open plan system by Kobi. To this come wall panels, cabinets, files, a desk system, and fabric, wood, glass, baked enamel steel or COM for panel coverings. Panels are likewise slotted to accept components.

circle 306

Sperry Univac

Lektriever 110 from Sperry Univac is a third generation automated storage and retrieval system that can house many different sizes and categories of records in the same system. Said to be compatible with open plan offices, Lektriever acts as central record storage, saving vital floor space while providing swift access to needed documents. Users may keep letter or legal size papers, magnetic tape reels, checks, cards, securities, microfilm, and even pharmaceutical dosages in it. *circle 305*



Lektriever 110 by Sperry Univac

Market continued on page

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OPEN PLAN SYSTEMS

continued from page 32

Reactive by Haworth



Resource by Haworth



Haworth

You have probably never seen chairs like Functional Formula Seating by Wilkhahn of Germany, now available from Haworth. Designed to strict German Industrial Norms (DIN) that safeguard the physical well being of West German workers, the four groups named Review, Reactive, Resource, and Responsive join Haworth's Unigroup state-of-the-art open plan system. To quote Prof. Ulrich Burandt of the Integrated University of Cologne, designer of the chairs, "We must humanize work. Occupational impediments of a physical or psychological nature cost business more and more time and money. For years, physicians recognized that better office chairs were needed for a better working environment." Review is for top level short-term sitting; Reactive promotes active long-term sitting; Resource hinges where the torso pivots for medium-term sitting; Responsive offers a high degree of support and adaptability for intense demands. Ladies and gentlemen, take your seats! *circle 307*

Discovery Concepts

Discovery System is a panel system of open plan furniture that can supply work stations, desks, and wall systems from a sturdy assembly based on a 45 lb. ± density core finished with Melamine, wood veneer, or brushed aluminum laminate. Features: snap-in, euro, or machine screw connections, concealed operating hardware, self-catching hinges, silent drawer glides, a variety of storage and work surfaces, and task lighting. Build it with only a screwdriver. *circle 308*

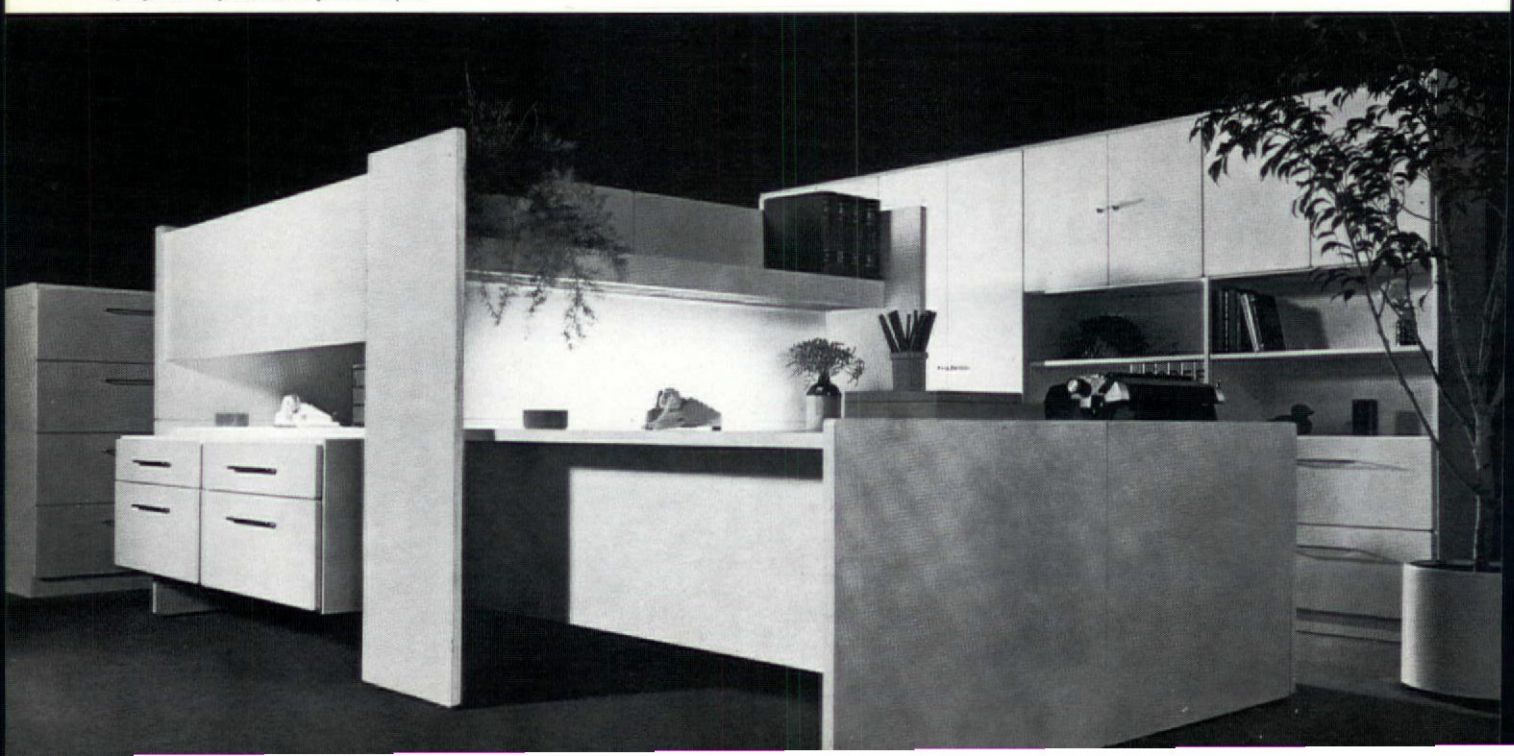
Review by Haworth



Responsive by Haworth

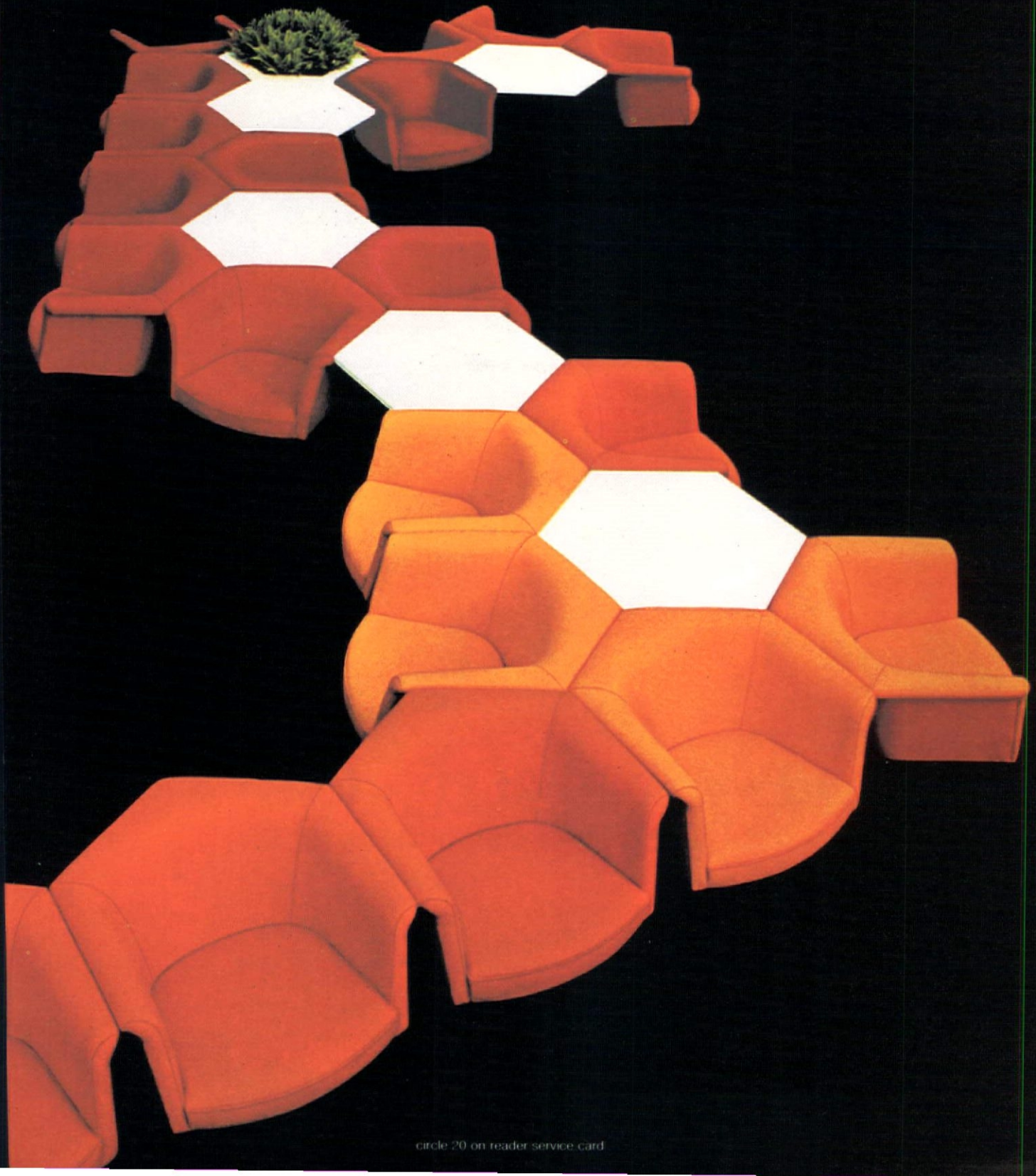


Discovery system by Discovery Concepts



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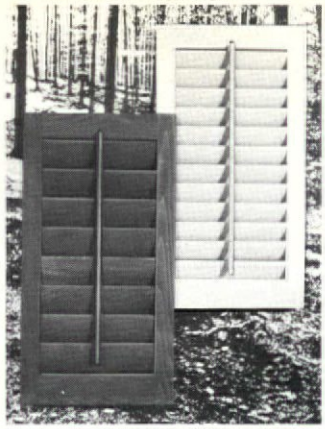
TURNER LTD.



circle 20 on reader service card



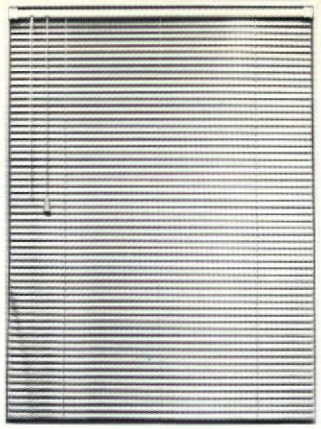
BRENTWOOD TRADITIONAL SHUTTERS 1¼" Louvers. Made like fine furniture, glued and doweled. California cedar. Patina finish.



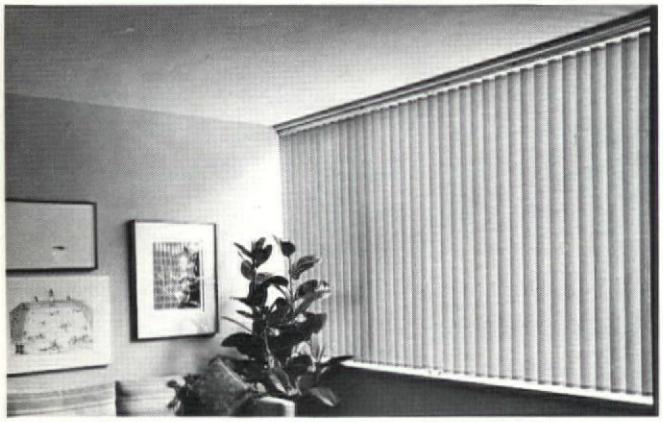
BEL AIR WIDE SLAT SHUTTERS 2½", 3½", 4½" Louvers. Furniture construction, glued and doweled. Select California cedar. Hand sanded to a patina finish.



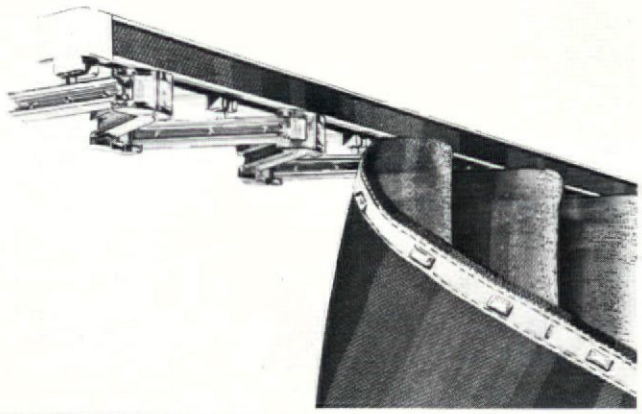
LEVOLOR WOVEN ALUMINUM Superior to wood. Won't rot, chip or split. Washable. Basic patterns in dozens of combinations, or to your specifications.



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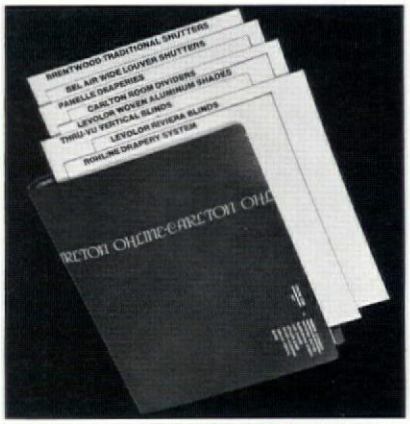
ROHLINE DRAPERY SYSTEM Unique because of the controlling rigid linkage and snap-attaching tape. Drapery is a flat panel when removed, eliminating costly fabrication. Perfect folds without sagging and drooping.



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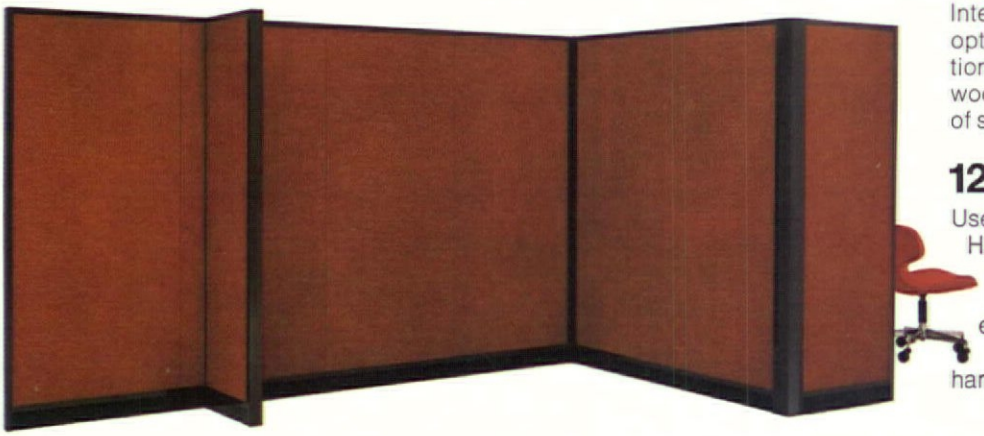
As a designer, you use HARTER/Wall to create your own working environment. You aren't restricted to just specifying someone else's system. Use new furniture or old to satisfy your client's unique needs. HARTER/Wall stands on its own —in every sense.

6. Wire management.

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It runs straight. It hides the wires. And without visible slots or mechanical bits to mar its beauty, HARTER/Wall looks like a wall . . not a temporary partition. Seven muted fabric colors can be mixed or matched on every panel surface.



2. Layouts unlimited.

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3. Any angle.

Create X, L, Y, T, or straight ahead, of course. Or use the HARTER/Wall hinge to go off in any direction you choose.

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Sight down a HARTER/Wall of any length. It's straight and true. No waves. Because it's unusually stable and designed to compensate for minor floor variations.

5. Really private, really quiet.

With no built-in gaps, HARTER/Wall works like a wall, not like a screen. Acoustical fiberglass on *both* sides reduces both reflected and transmitted sound. The result is fewer distractions for ear or eye.

8. Always a new look.

Panel covers can be quickly removed on site without dismantling the wall. For cleaning, repairs, or replacement. Compare HARTER/Wall with designs that require taking the entire panel to an upholstery shop or even back to the factory . . . leaving an ugly, awkward hole for days or weeks.

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A simple by-the-foot schedule makes estimating easy, precise. Even for turns or angles. You find out in minutes what a good value HARTER/Wall is.



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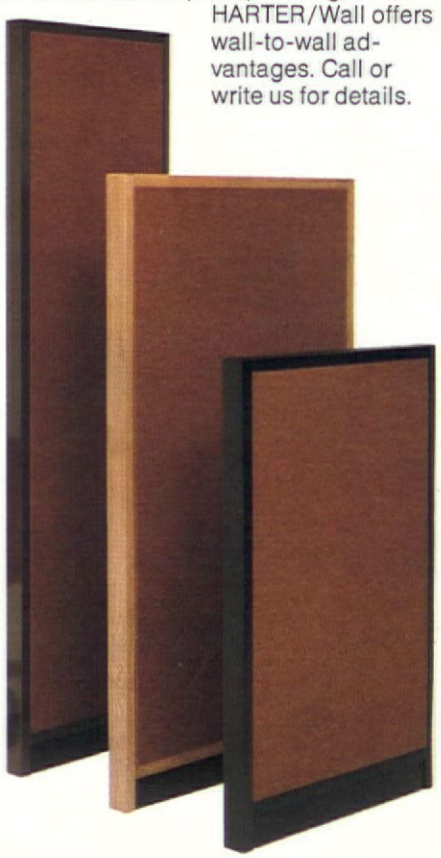
11. Our own space-saving storage and shelving.

Integrate storage and shelving as an option with your HARTER/Wall installation. Handsome combinations of metal or wood and laminate conserve every inch of space.

12. Ease of installation.

Use a smaller crew. Take less time. HARTER/Wall takes a straightforward approach that doesn't require a bagful of special tools or an on-site engineer. And client maintenance personnel can be quickly trained to handle later revisions.

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*Patents pending on entire HARTER/Wall.

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DESIGNER'S SATURDAY INTRODUCTIONS

Airborne/Arconas: *Kembo 6200 Series, sled base.*
circle 205



Airborne/Arconas: *Kembo 6200 Series, four legged.*
circle 206



Airborne/Arconas: *Kashima by Michel Ducaroy.*
circle 207



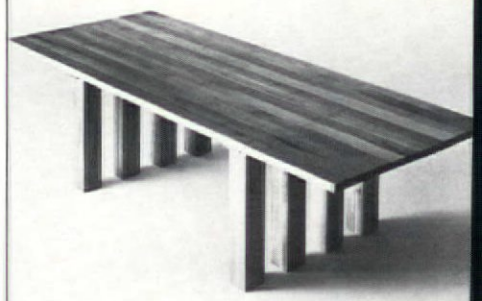
Airborne/Arconas: *Alderney by J.C. Ponthus.*
circle 208



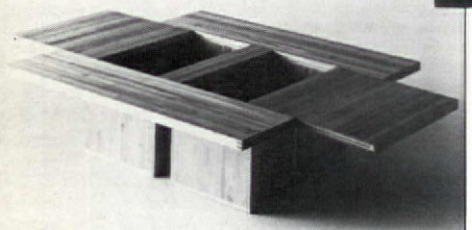
Airborne/Arconas: *Gao by J.C. Ponthus.*
circle 209



Atelier International: *La Basilica by Mario Bellini.*
circle 210



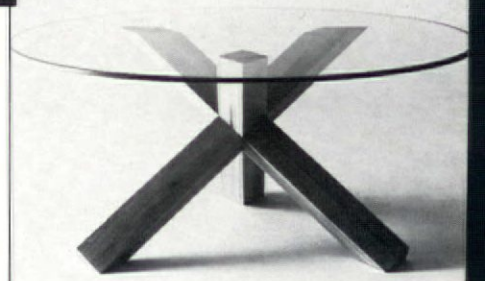
Atelier International: *Il Castello by Mario Bellini.*
circle 211

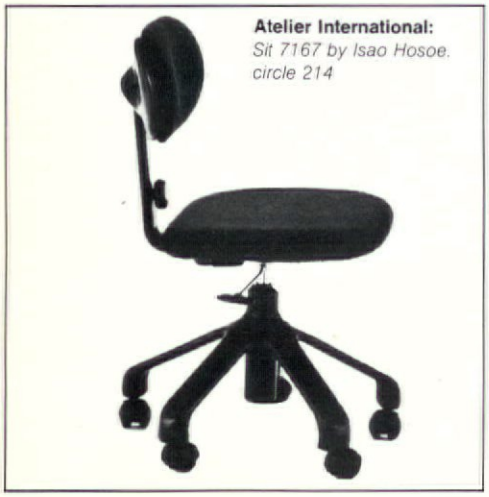




Atelier International: *La Corte by Mario Bellini.*
circle 212

Atelier International: *La Rotonda by Mario Bellini.*
circle 213



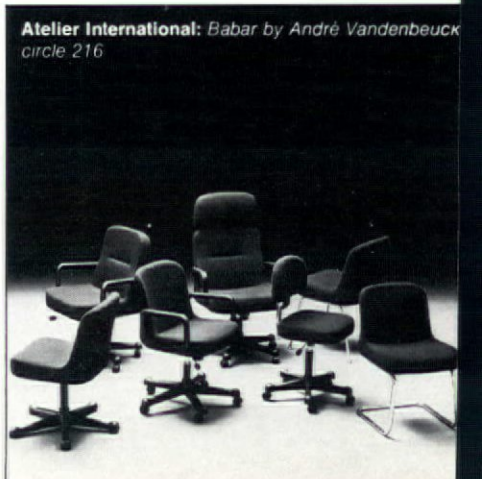


Atelier International:
Sit 7167 by Isao Hosoe.
circle 214



Atelier International: *Sit 7158 by Isao Hosoe.*
circle 215

Atelier International: *Babar by André Vandenbeuck*
circle 216



continued on page



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Furniture illustrated manufactured by Cassina

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DESIGNER'S SATURDAY



B&B America: *Lauriana by Afra and Tobia Scarpa. circle 217*

B&B America: *Eletto by Paolo Piva. circle 218*



Brickel: *Capsule desk and credenza by Ward Bennett. circle 220*



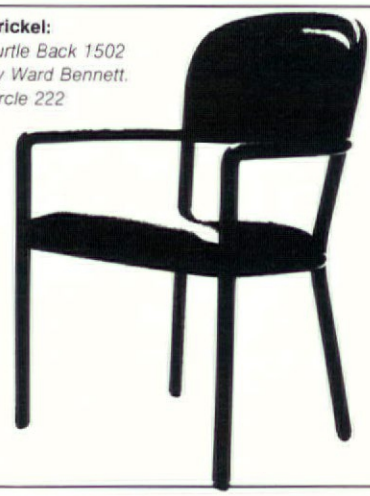
Brickel: *University 1550 by Ward Bennett. circle 221*





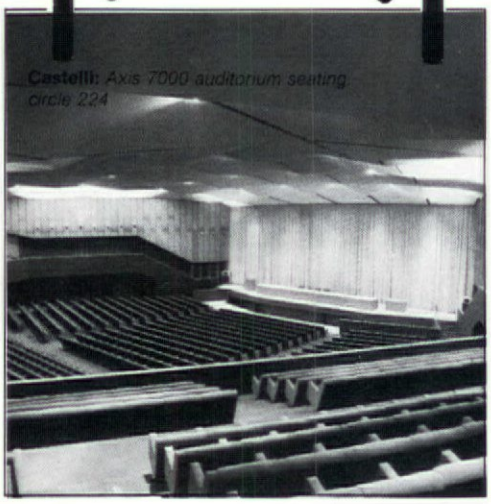
Brickel: *Turtle Back 1503 by Ward Bennett. circle 219*

Brickel: *Turtle Back 1502 by Ward Bennett. circle 222*





Castelli: *Box chair by Enzo Mari. circle 223*



Castelli: *Axis 7000 auditorium seating. circle 224*

Castelli: *Aggregato Tavolo by Enzo Mari. circle 225*



Castelli: *Aggregato Faretto (cone) by Enzo Mari. circle 226*



Castelli: *Aggregato Faretto (par) by Enzo Mari. circle 227*



Castelli: *Aggregato Faret (hemisphere) by Enzo Mari. circle 228*



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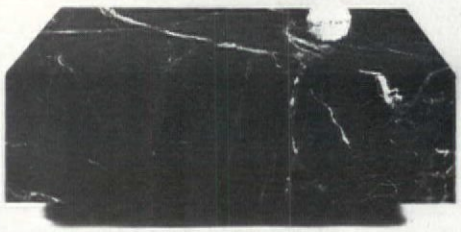
circle 28 on reader service card

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DESIGNER'S SATURDAY

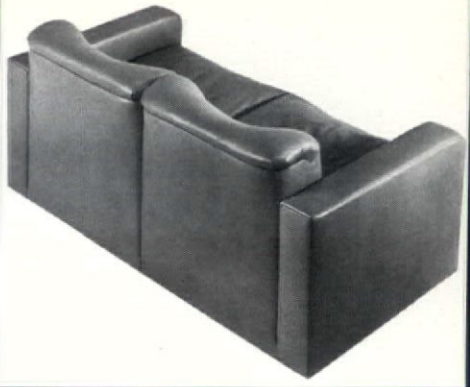


CI Designs: *Deck lounge group.*
circle 229

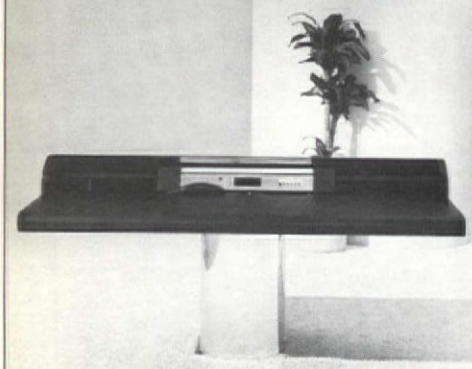


Cumberland/Orsenigo: *Floating cocktail table 5293.*
circle 230

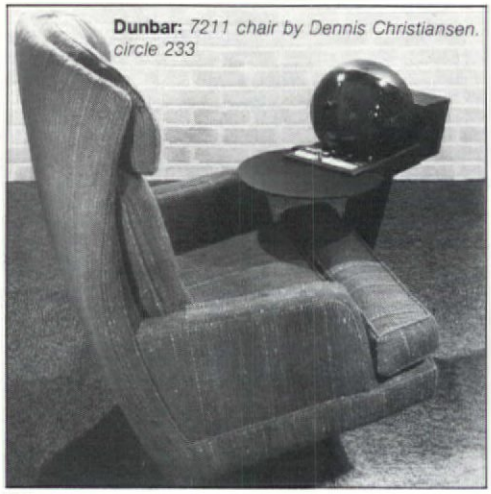
Cumberland/Orsenigo: *114-58 sofa.*
circle 231



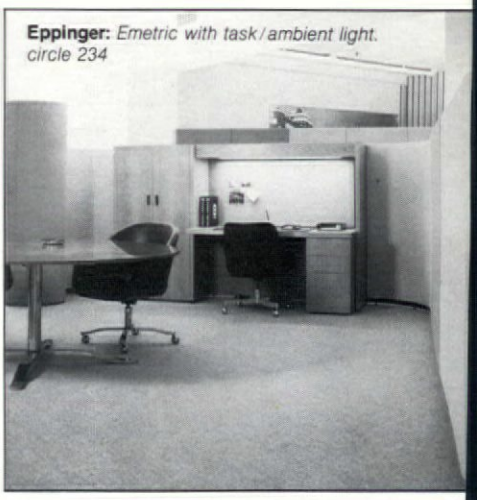
Dunbar: *7710 desk by Bert England.*
circle 232



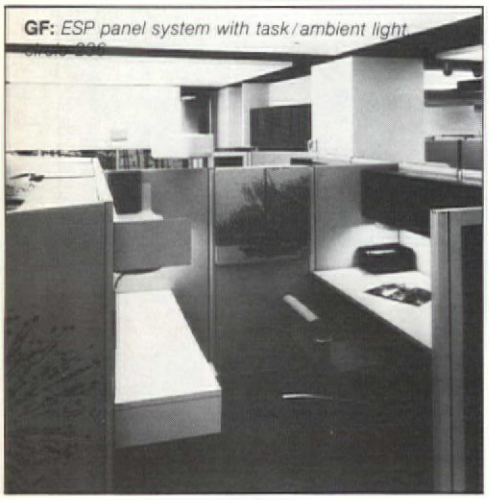
Dunbar: *7211 chair by Dennis Christiansen.*
circle 233



Eppinger: *Emetric with task/ambient light.*
circle 234



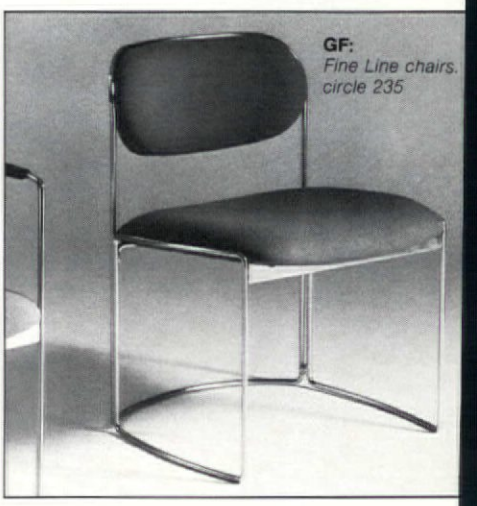
GF: *ESP panel system with task/ambient light.*
circle 236





GF:
ESP task light fixtures.
circle 237

GF:
Fine Line chairs.
circle 235



Harter: *VMS seating system.*
circle 240





Harter: *Muffin 2811.*
circle 238

Harter: *Harter Wall.*
circle 239



continued on page

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DESIGNER'S SATURDAY

Helikon: *UDC136 by Udstad-Dandridge. circle 241*



Helikon: *C27 sled base. circle 242*



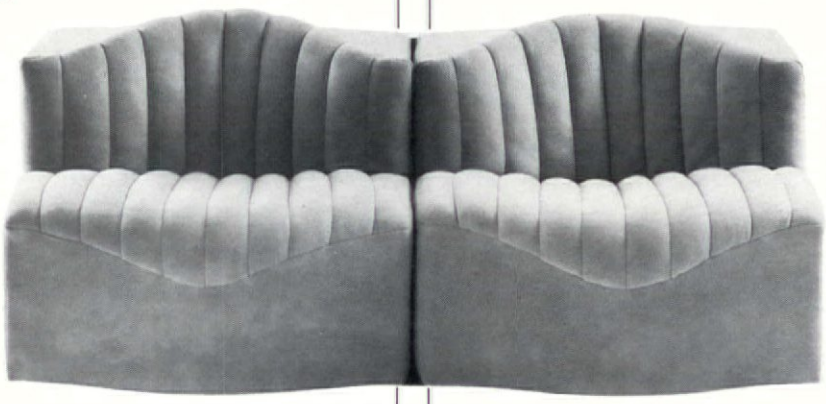
Helikon: *1980 system, T978 table by Bob Brock. Manchester seating by Dewey Hodgson. circle 243, 244, 245*



Intrex: *20120 swivel lounge by Francesco and Aldo Piccaluga. circle 246*



Intrex: *SR 200 modular group by Silvio Russo. circle 247*



Intrex: *RH 30 conference/dining chair and armchair. circle 248*







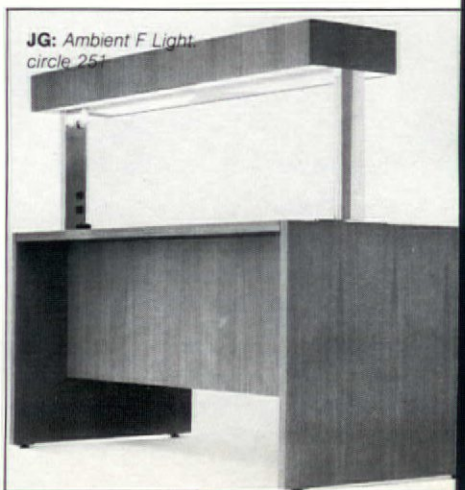
ICF: *Ortus 33. circle 249*



ICF: *Interwall. circle 250*

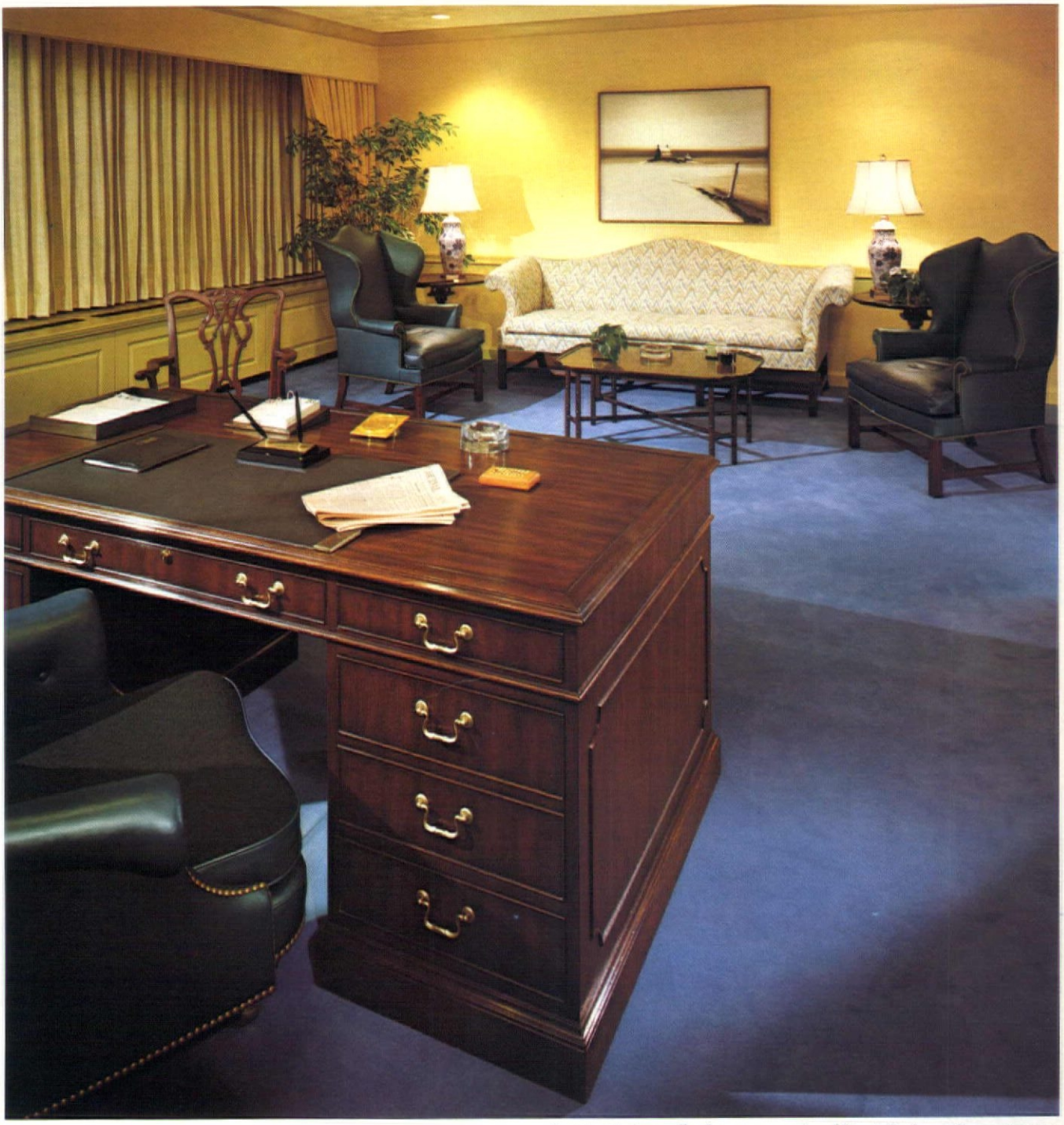


JG: *Ambient F Light. circle 251*



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KITTINGER



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The presence of Kittinger's authentic style conveys an atmosphere of confidence and trust. Timeless quality chosen most often by today's decision makers.

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continued from page 48

DESIGNER'S SATURDAY

KNOLL: MR *armless chaise longue by Mies van der Roche.*

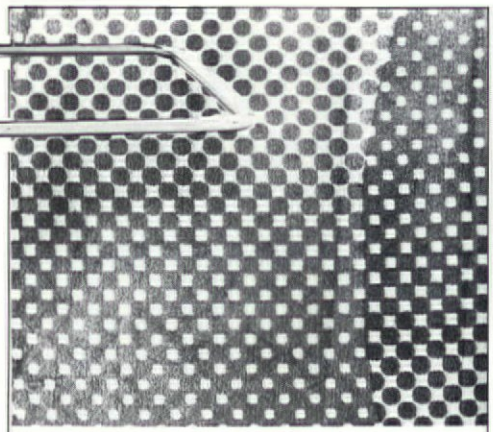


Knoll: *Buttonless office chair by Morrison + Hannah.*
circle 254



Knoll: *Tables by Charles Pfister.*
circle 255





Knoll: *Benday fabric by Christa Haeussler.*
circle 253

Lehigh-Leopold:
AXii with task/ambient light by Guy Norman.
circle 256



Metropolitan: *QD 3-seat sofa.*
circle 257

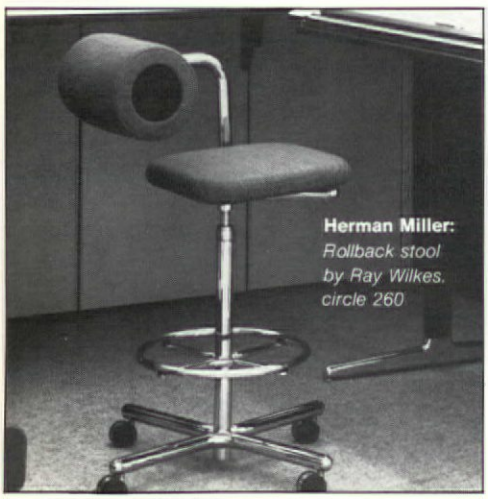


Metropolitan: *QD armchair.*
circle 258



Herman Miller: *Action Office drawer system.*
circle 259





Herman Miller:
Rollback stool
by Ray Wilkes.
circle 260

Herman Miller:
Ergon stool by Bill Stumpf.
circle 261



Herman Miller: *Technical office work station.*
circle 262



continued on page

VECTA CONTRACT®/Design Originals



Zermatt Chairs designed by Duncan Burke
Kirkby Table designed by Gunter Eberle
Accessories designed by Hugh Acton

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Patented U.S.A. Canadian patents pending.

continued from page 50

DESIGNER'S SATURDAY



Pace: *Condor by Piero Ranzani.*
circle 263



Pace: *Wall hung cabinet 9807 by Janet Schwietzer.*
circle 264



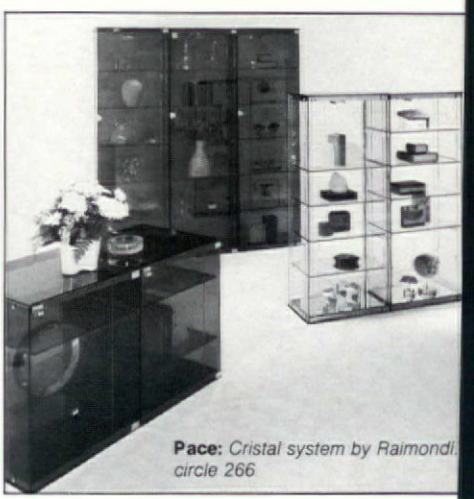
Pace: *Coffee table 5500 by Leon Rosen.*
circle 265



Pace: *Starblack by G. Faleschini.*
circle 267



Pace: *Sangrila wardrobe by G. Faleschini.*
circle 268



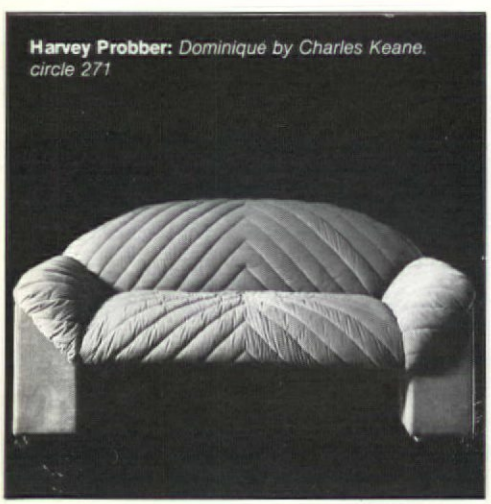
Pace: *Cristal system by Raimondi.*
circle 266



Pace: *Sangrila bed by G. Faleschini.*
circle 269



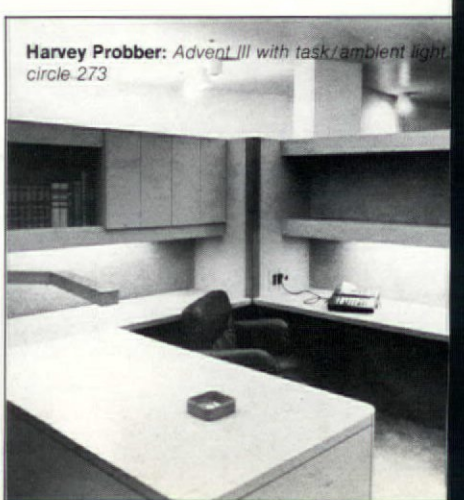
Harvey Probber: *Pillow Puff by Harvey Probber.*
circle 270



Harvey Probber: *Dominique by Charles Keane.*
circle 271



Harvey Probber: *Bench system by Probber and Keane.*
circle 272



Harvey Probber: *Advent III with task/ambient light.*
circle 273

continued on page

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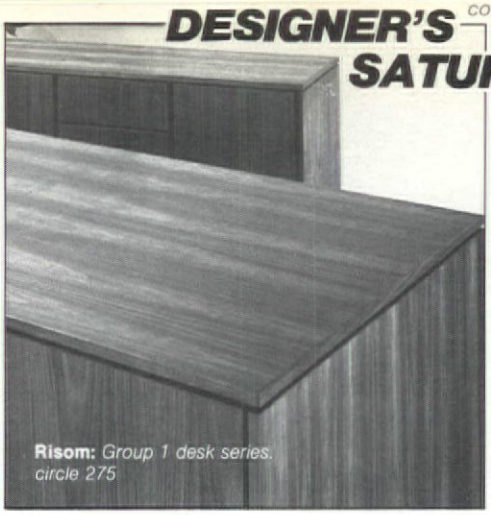
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DESIGNER'S SATURDAY



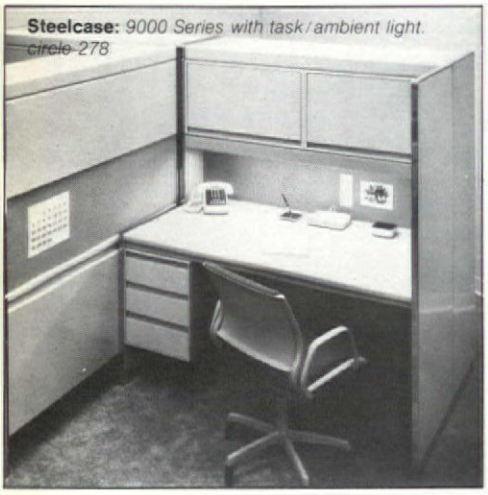
Risom: *Bert England chair, new fabric collection.*
circle 274



Risom: *Group 1 desk series.*
circle 275



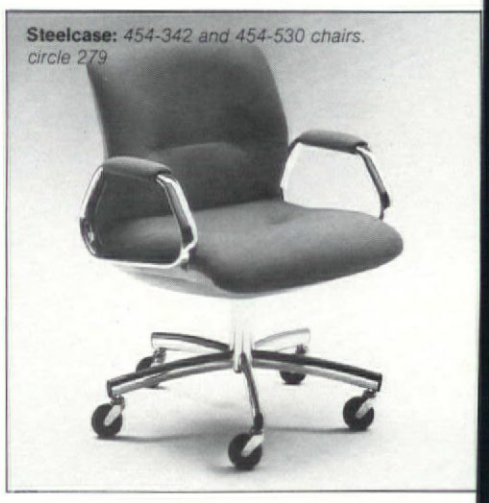
Risom: *Group 2 desk series.*
circle 276



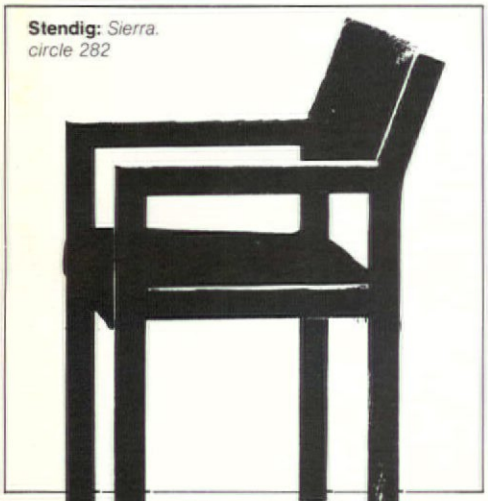
Steelcase: *9000 Series with task/ambient light.*
circle 278



Steelcase: *420 Series in wood.*
circle 277



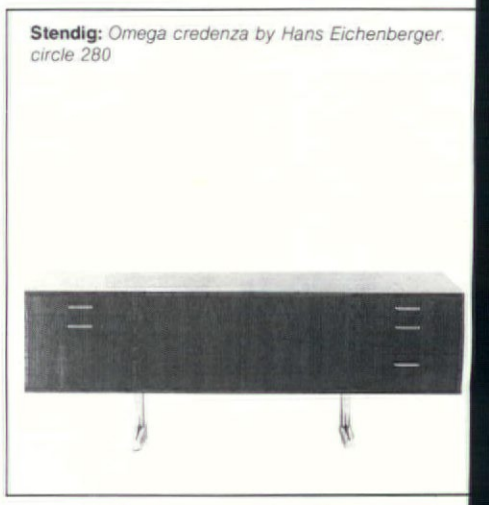
Steelcase: *454-342 and 454-530 chairs.*
circle 279



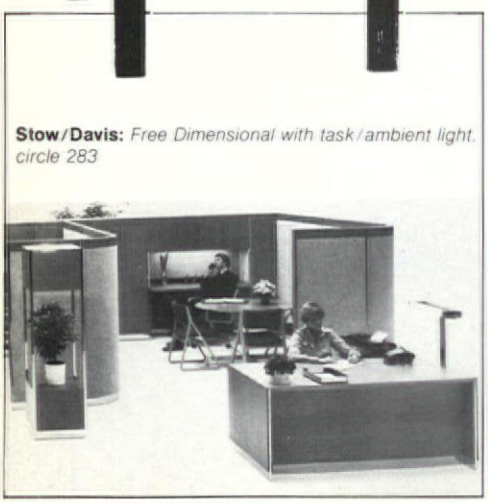
Stendig: *Sierra.*
circle 282



Stendig: *Aurora.*
circle 281



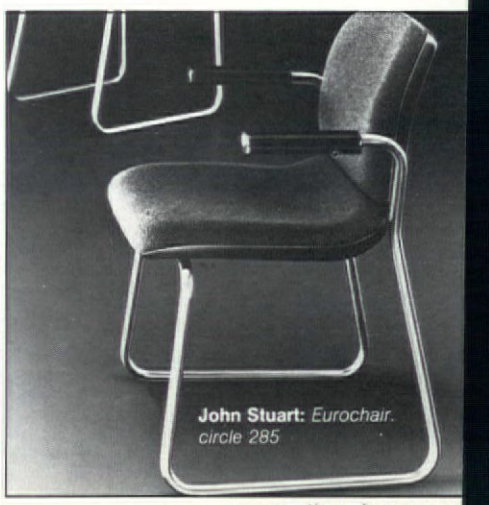
Stendig: *Omega credenza by Hans Eichenberger.*
circle 280



Stow/Davis: *Free Dimensional with task/ambient light.*
circle 283



John Stuart: *Nexus modular seating.*
circle 284



John Stuart: *Eurochair.*
circle 285

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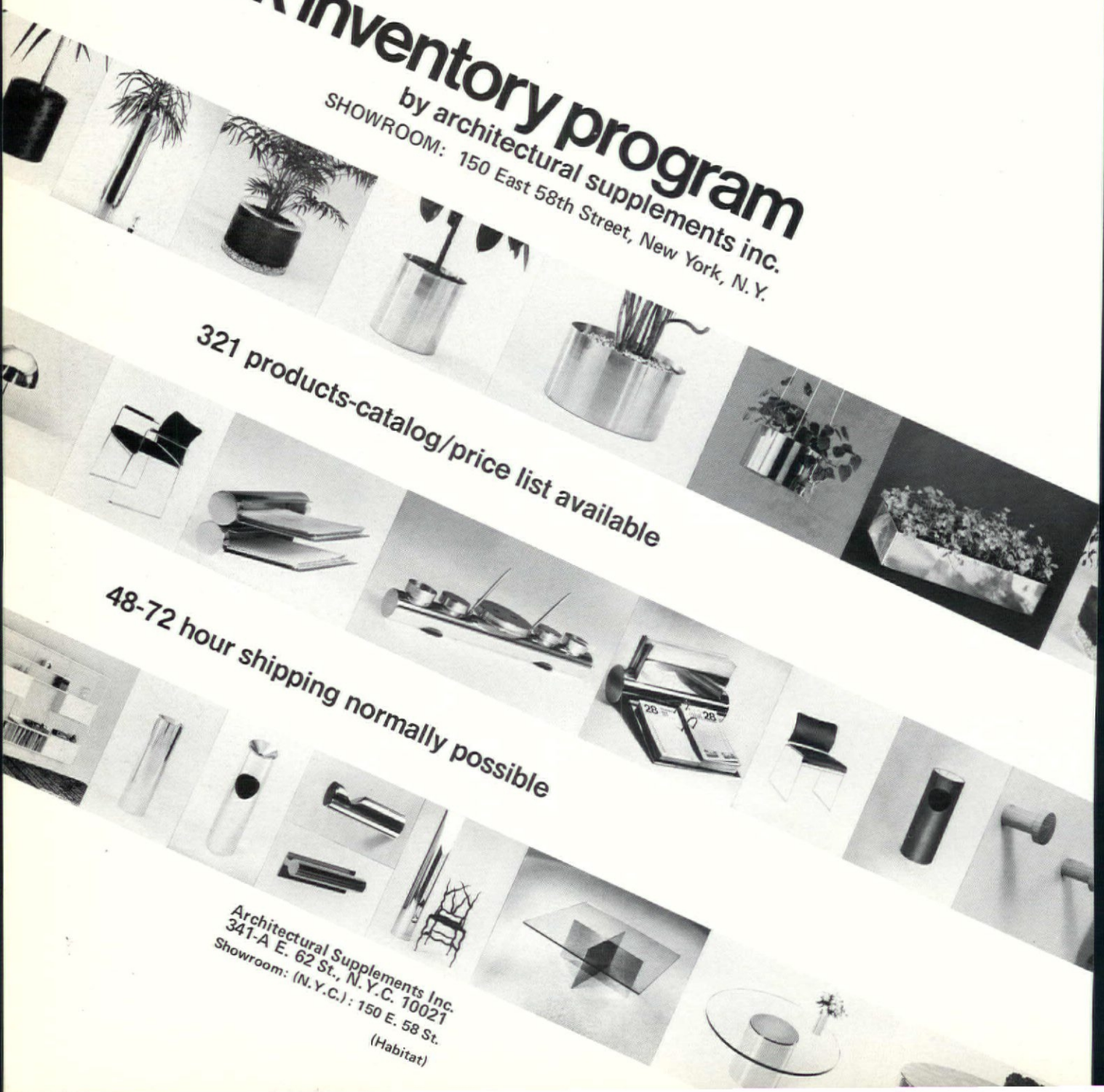
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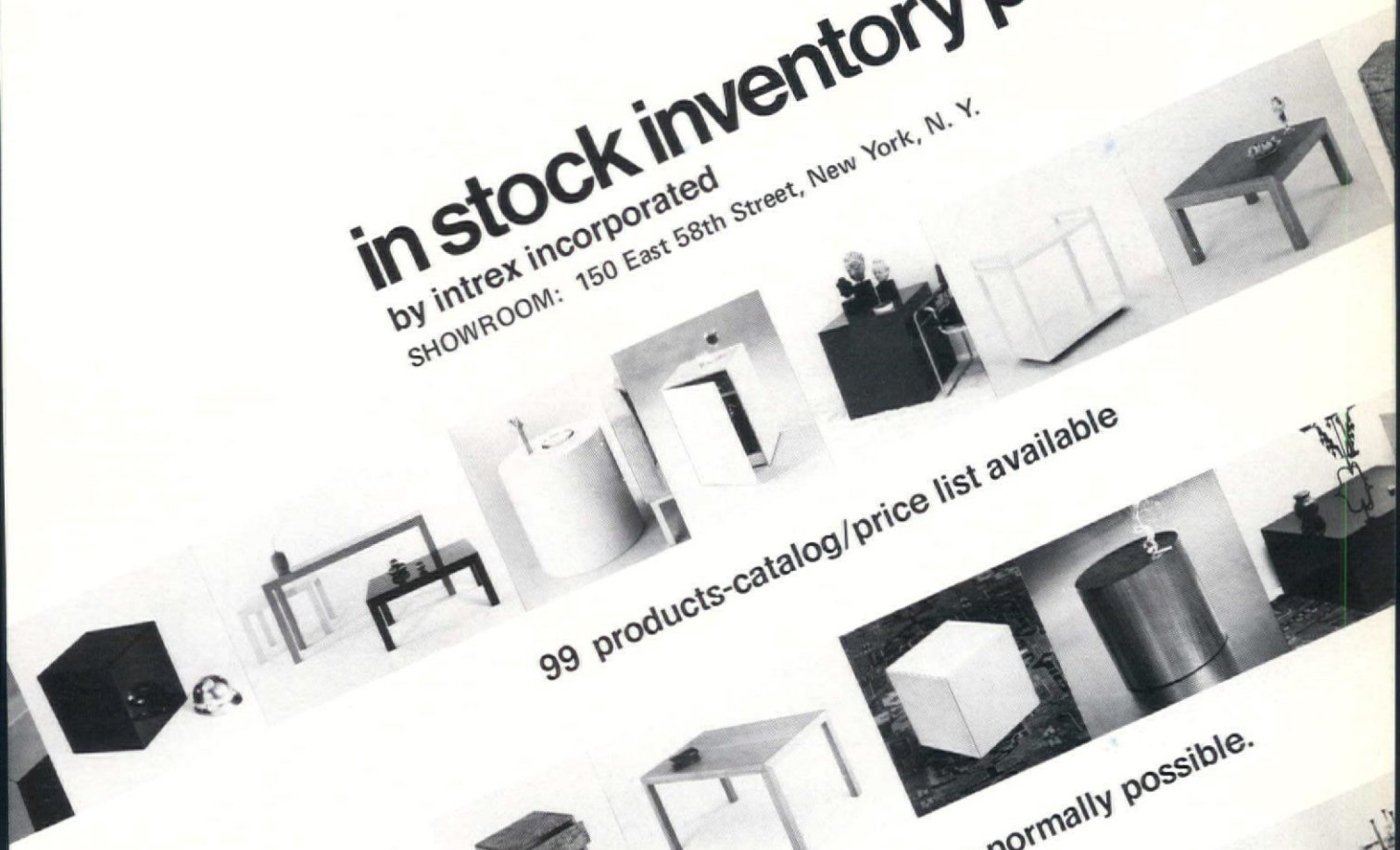
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DESIGNER'S SATURDAY



Thonet: *Flex by Gerd Lange.*
circle 286



Thonet: *Table by Scott/Kramer.*
circle 287



Thonet: *Stacking chair by Ralph Rye.*
circle 288



Thonet:
Petitt Ply chair by Don Petitt.
circle 289

Thonet: *Modular seating by Robert Bernard.*
circle 290



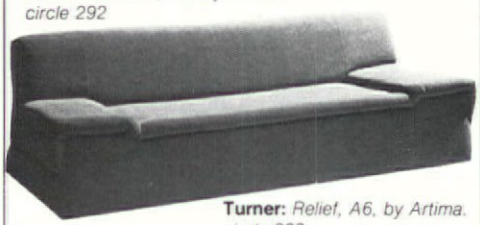


Turner: *Welcome, A8.*
circle 291

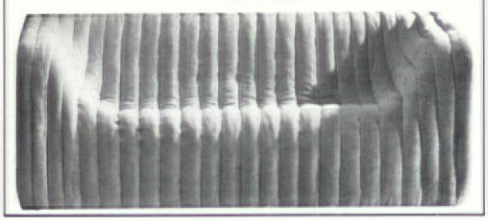


Turner: *1600 wall system by Behr.*
circle 297

Turner: *Bonsoir, A5, by Artima.*
circle 292



Turner: *Relief, A6, by Artima.*
circle 293



Turner: *Plaano by Yrjo Kukkapuro.*
circle 296



Turner: *DS-10 by DeSede.*
circle 294



Turner: *Artifort 8000.*
circle 295



Vecta: *Tappo system.*
circle 298



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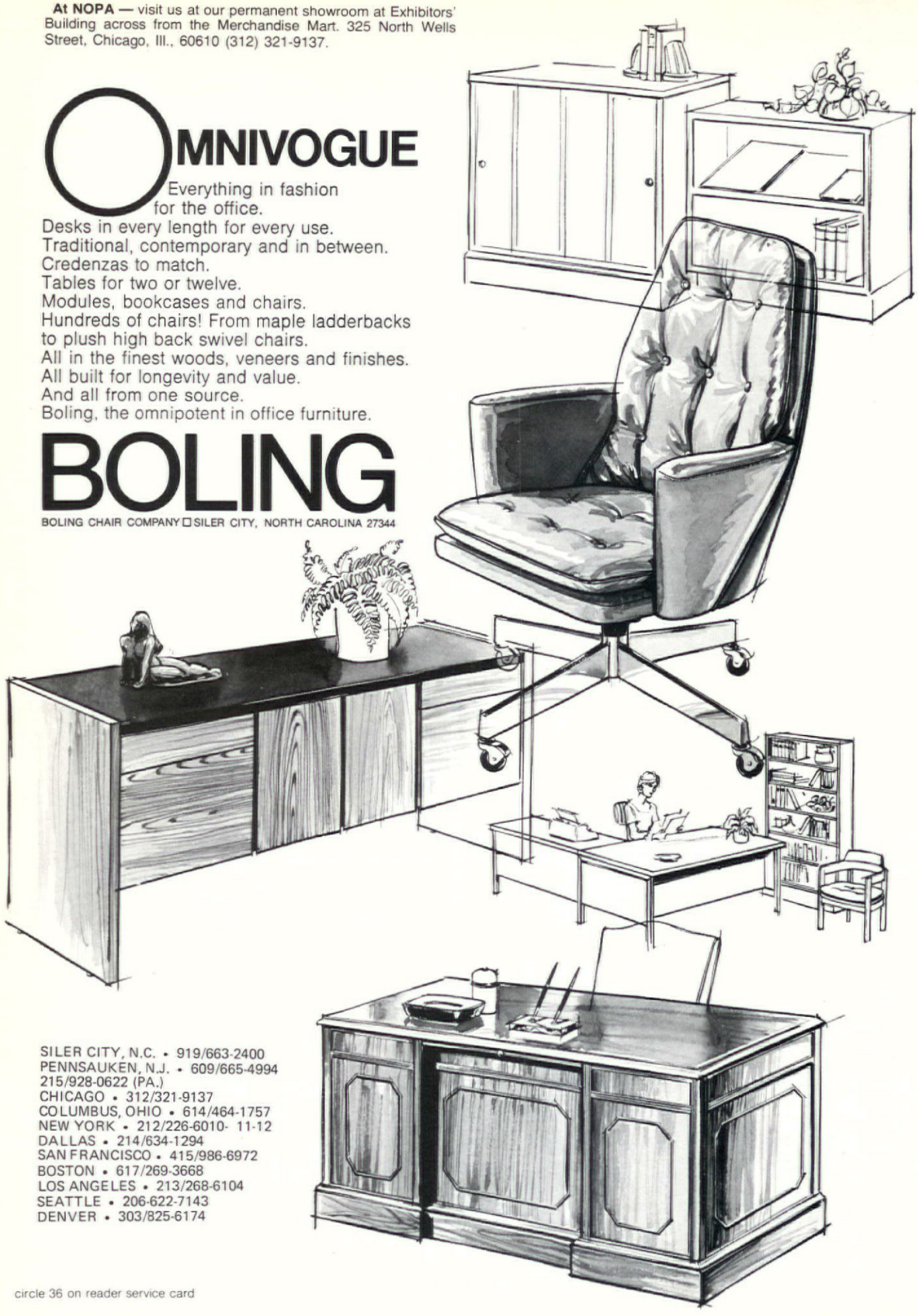
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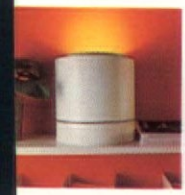
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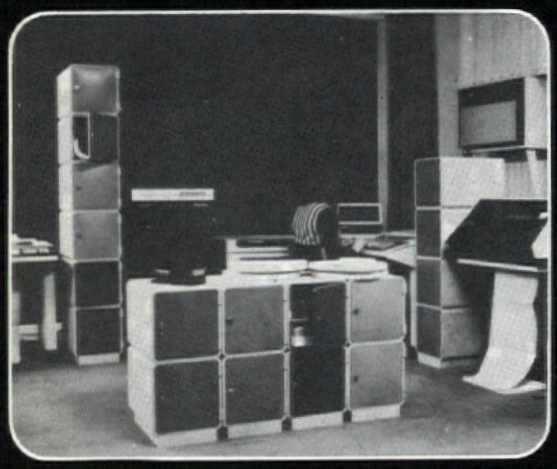
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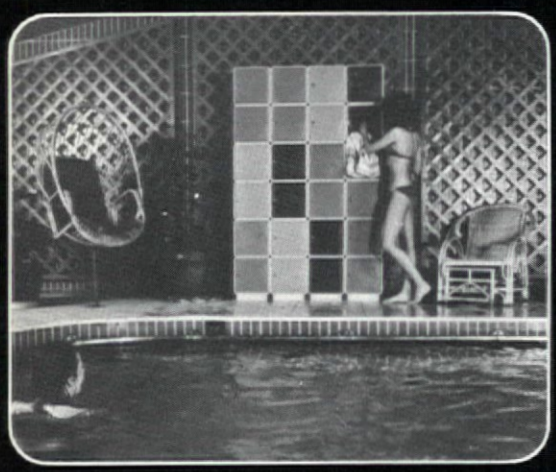
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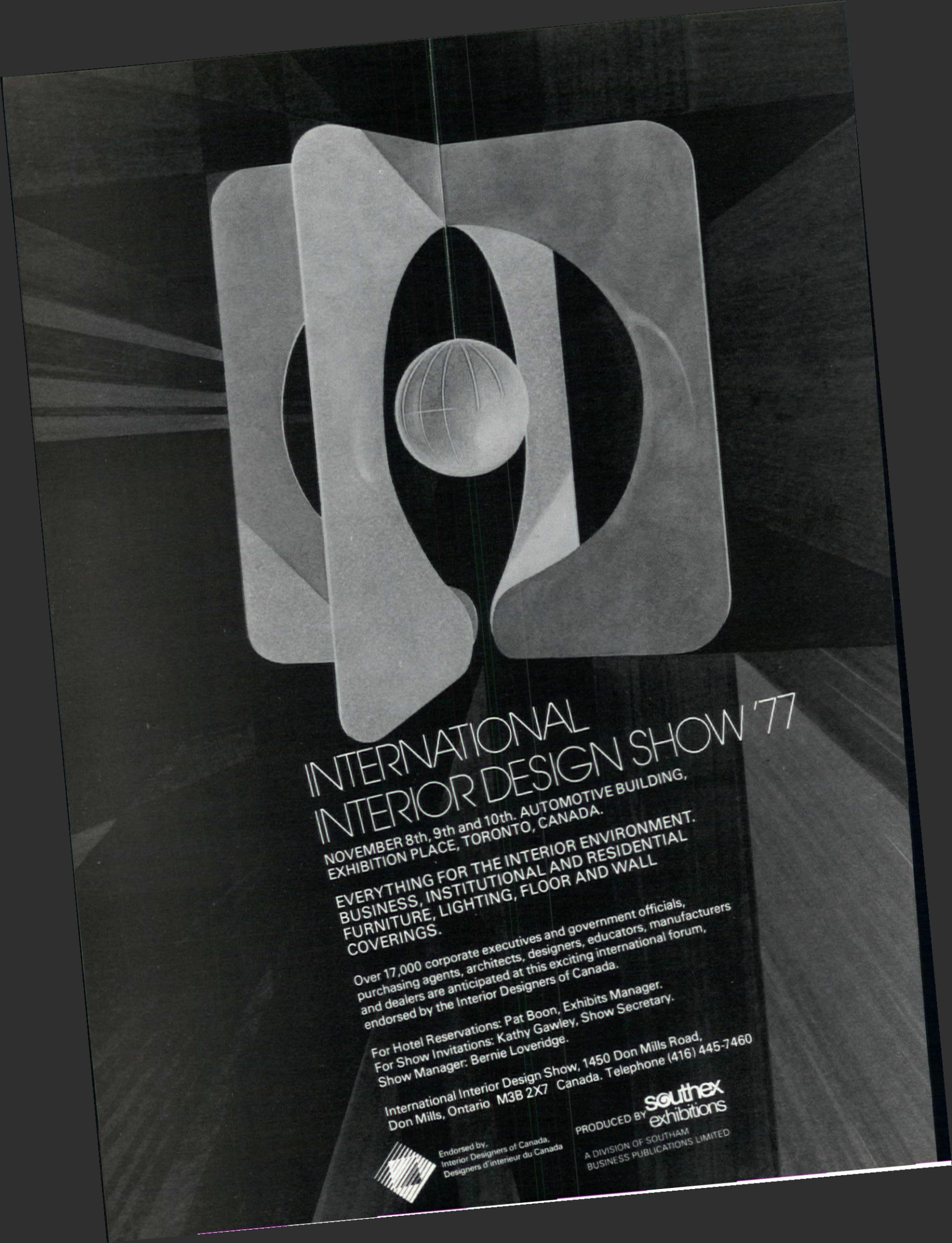


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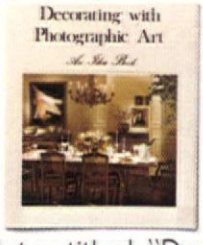
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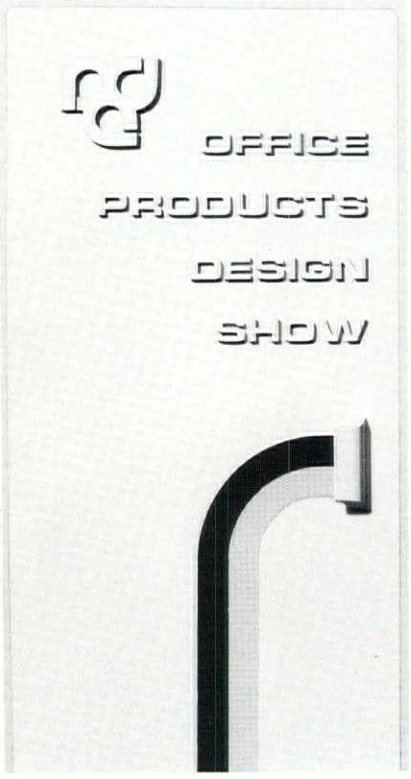
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CONFERENCE SCHEDULE

MON/OCT 24/10am
Planning Disciplines for Corporate Communications

MON/OCT 24/2pm
Inter-Disciplinary Planning for People, Records and Space

MON/OCT 24/4pm
Licensing is in the Legislature... Are YOU Ready?

TUES/OCT 25/10am
Future Directions of the Office Environment

TUES/OCT 25/2pm
The Effect of Office Furnishings on the Open Plan Acoustic Design

AWARDS
and "The Party"

The Institute of Business Designers in cooperation with **Contract** Magazine announces the first West Coast presentation of 1977 Product Design Awards. The event will be held Sunday evening, October 23 at 4:30.

At the conclusion of the IBD Awards, a gala party is planned featuring music, buffet dinner, entertainment and no-host bar. Tickets are $14.00 per person.

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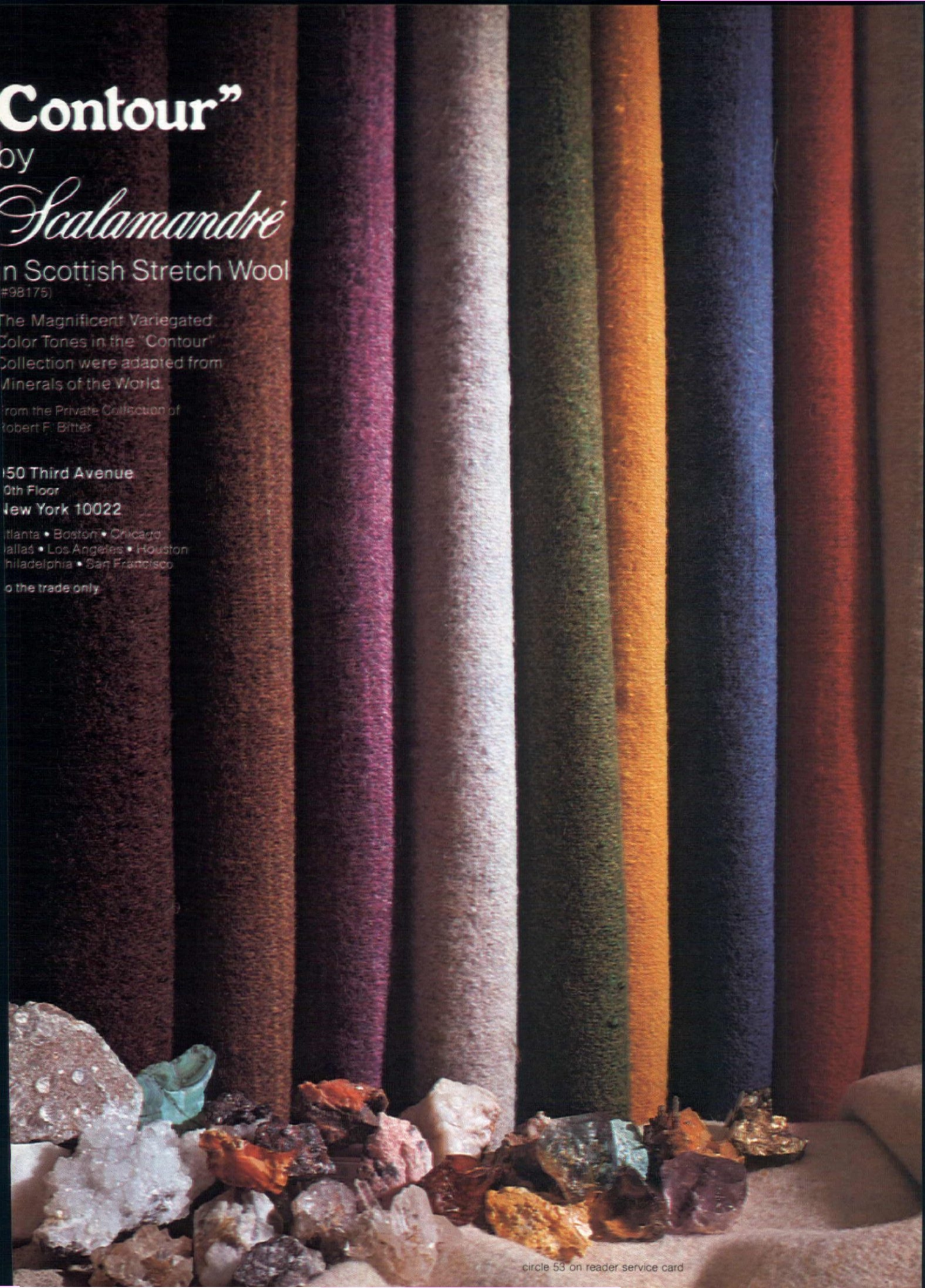
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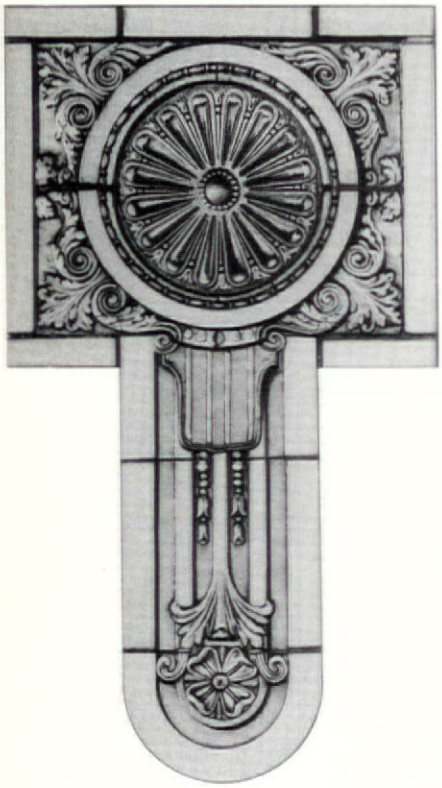
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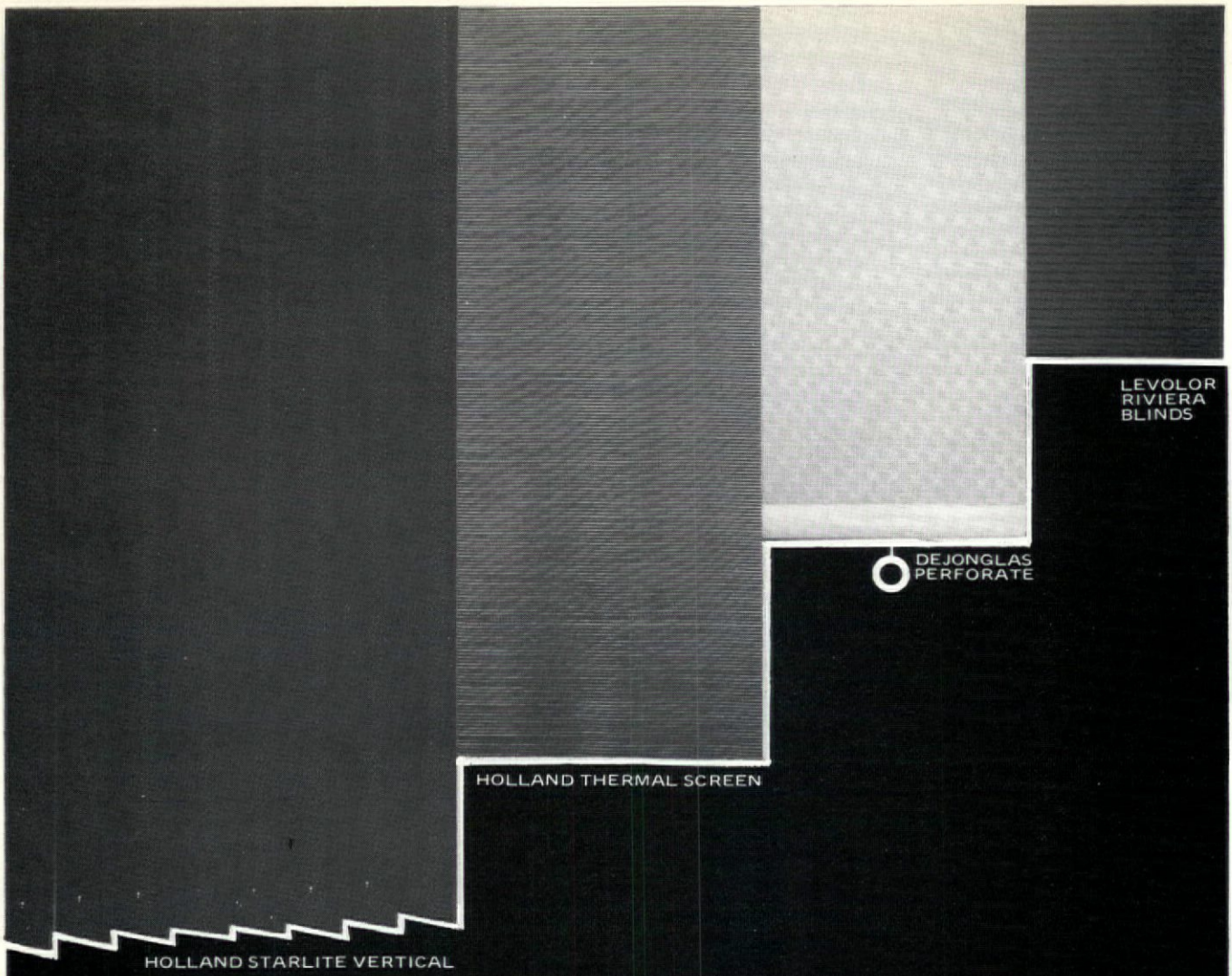
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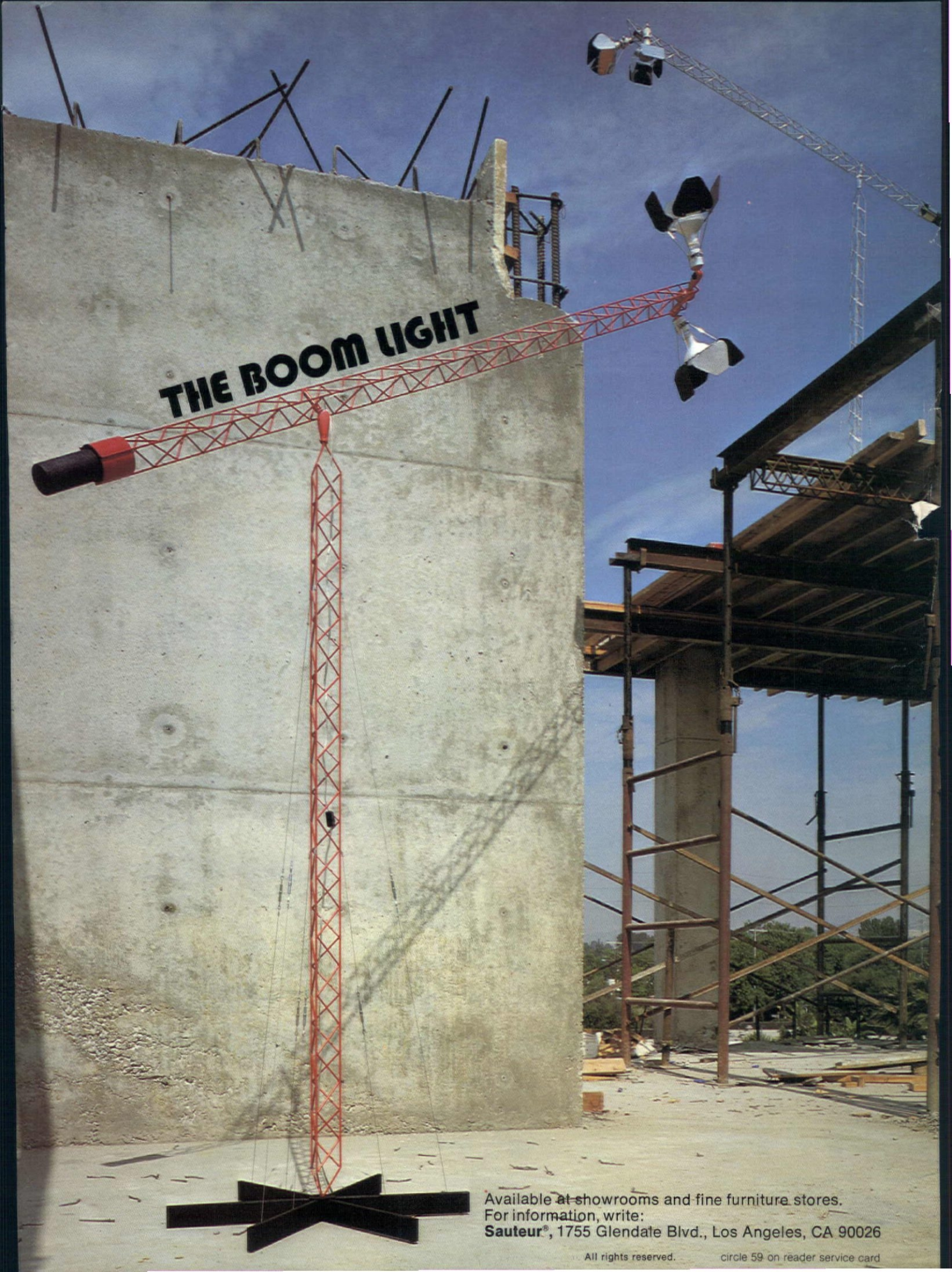
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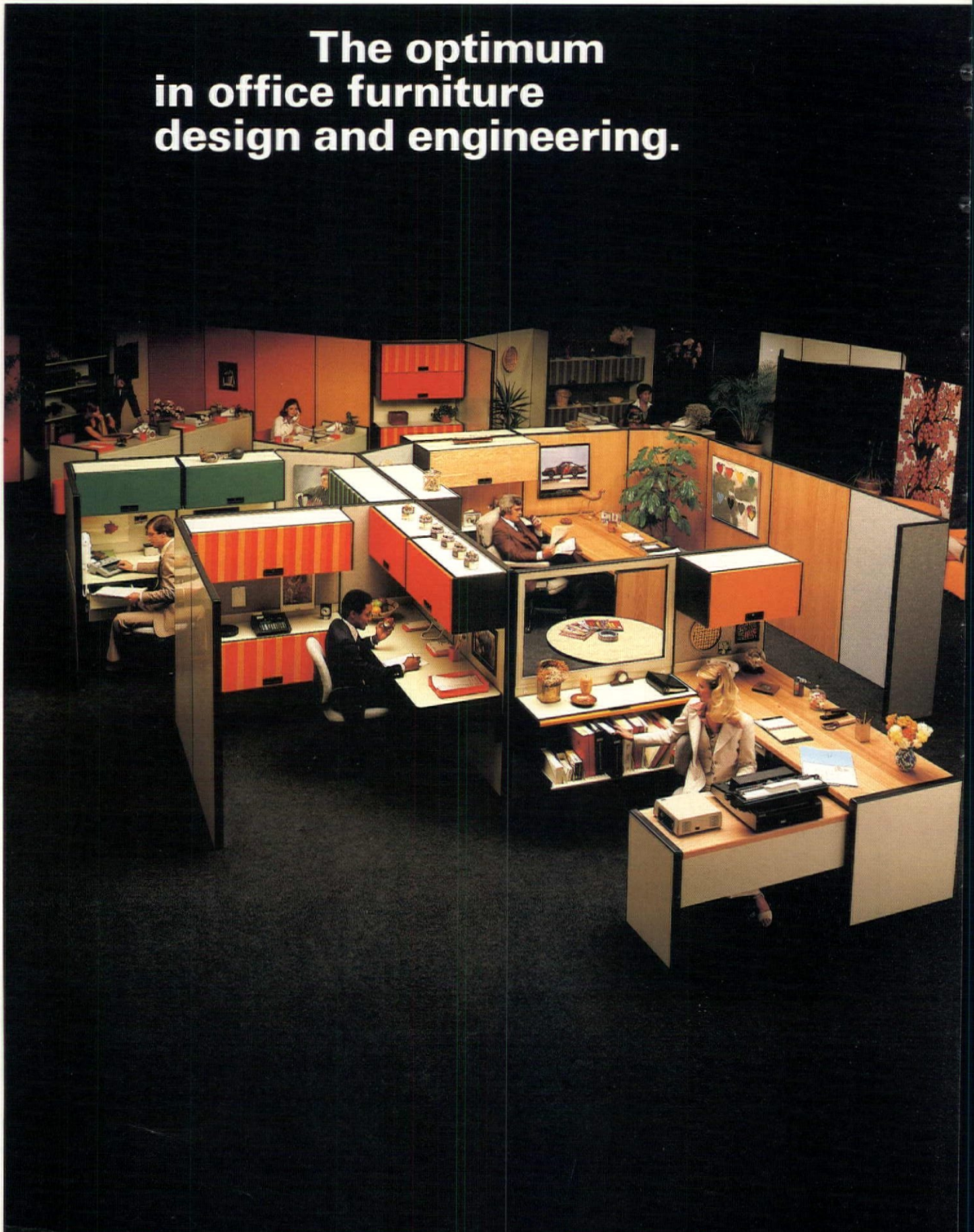
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SESSION 1, Wednesday, Nov. 2, 9:00-10:30 am:
The Government Thrust—"Carter's Energy Program and The Building Team"

SESSION 2, Wednesday, Nov. 2, 10:30-Noon:
Solar Energy—"A Building Team Evaluation of Projects in Place"

SESSION 2A, Wednesday, Nov. 2, 10:30-Noon:
Profit Opportunities in the Cities

SESSION 3, Thursday, Nov. 3, 9:00-10:30 am:
The Challenge of Design for Energy Efficient Building

SESSION 4, Thursday, Nov. 3, 10:30-Noon:
Energy Retrofitting—A Golden Opportunity

SESSION 4A, Thursday, Nov. 3, 10:30-Noon:
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I. ( ) Interior Designer

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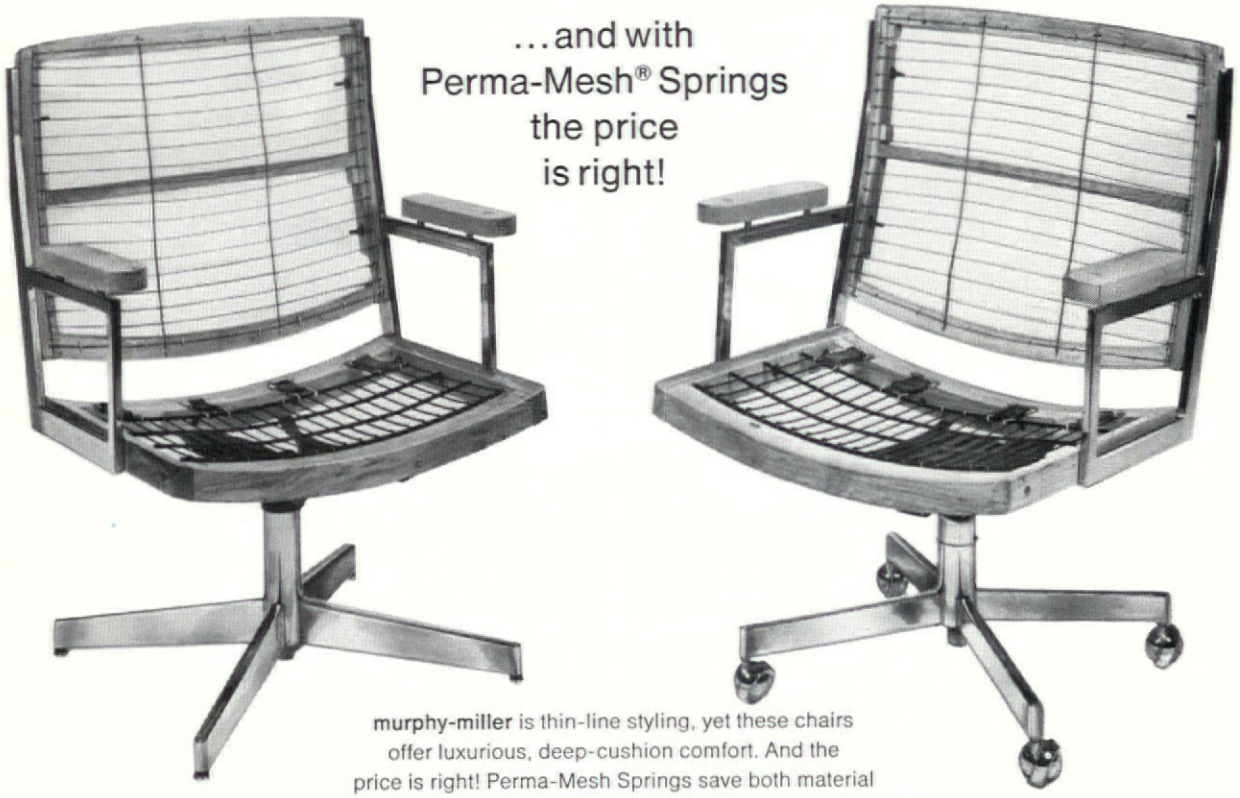
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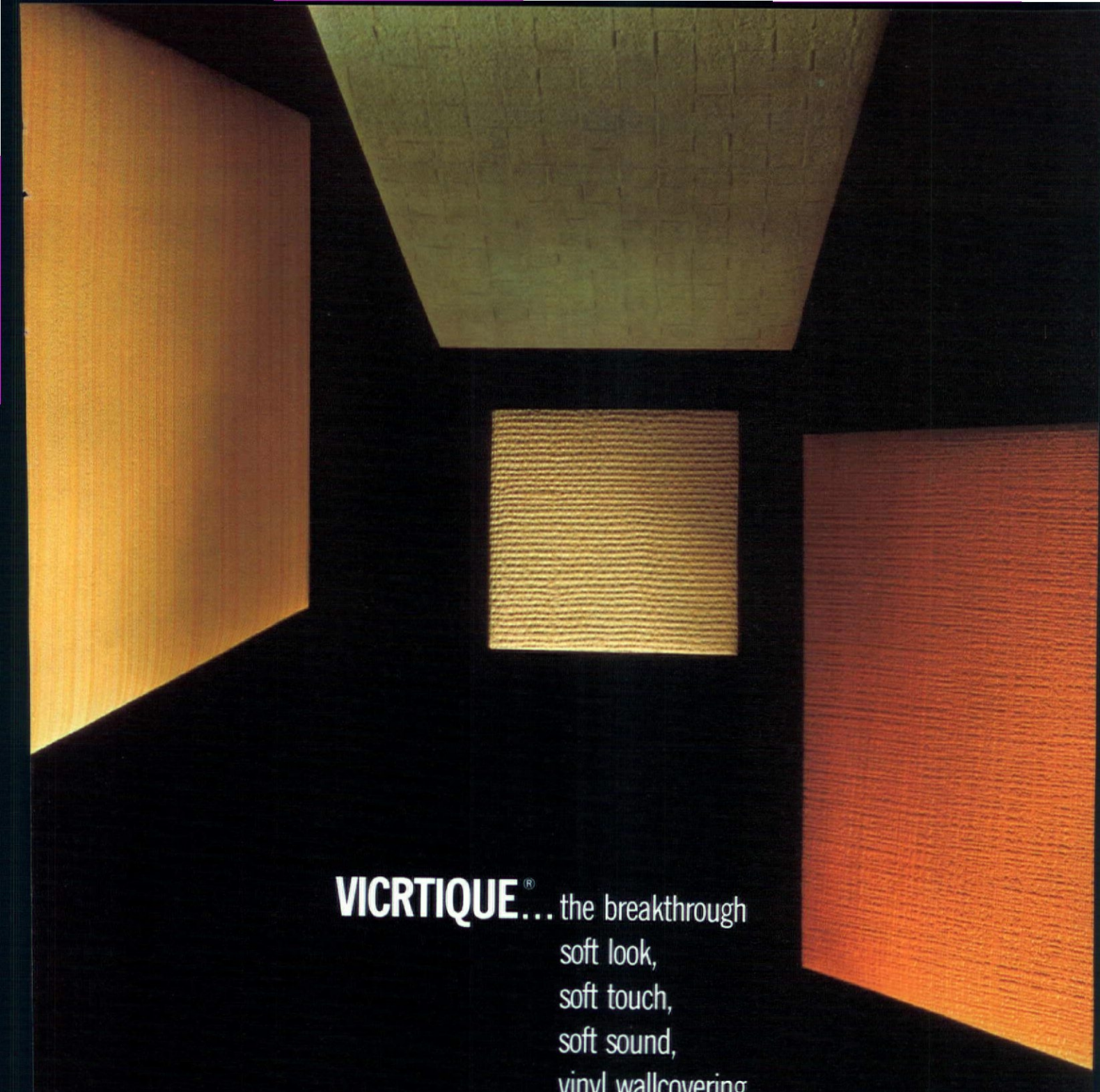
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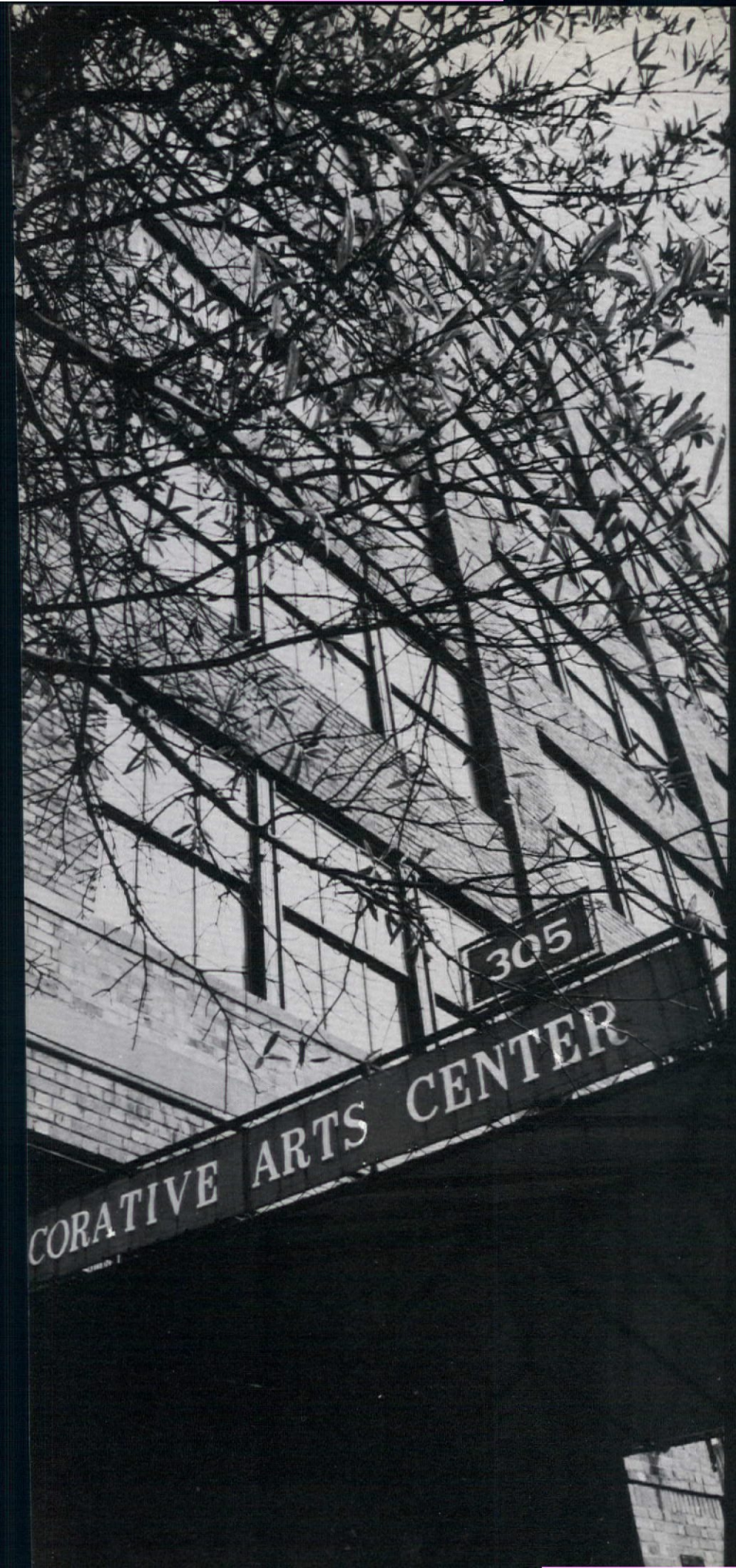


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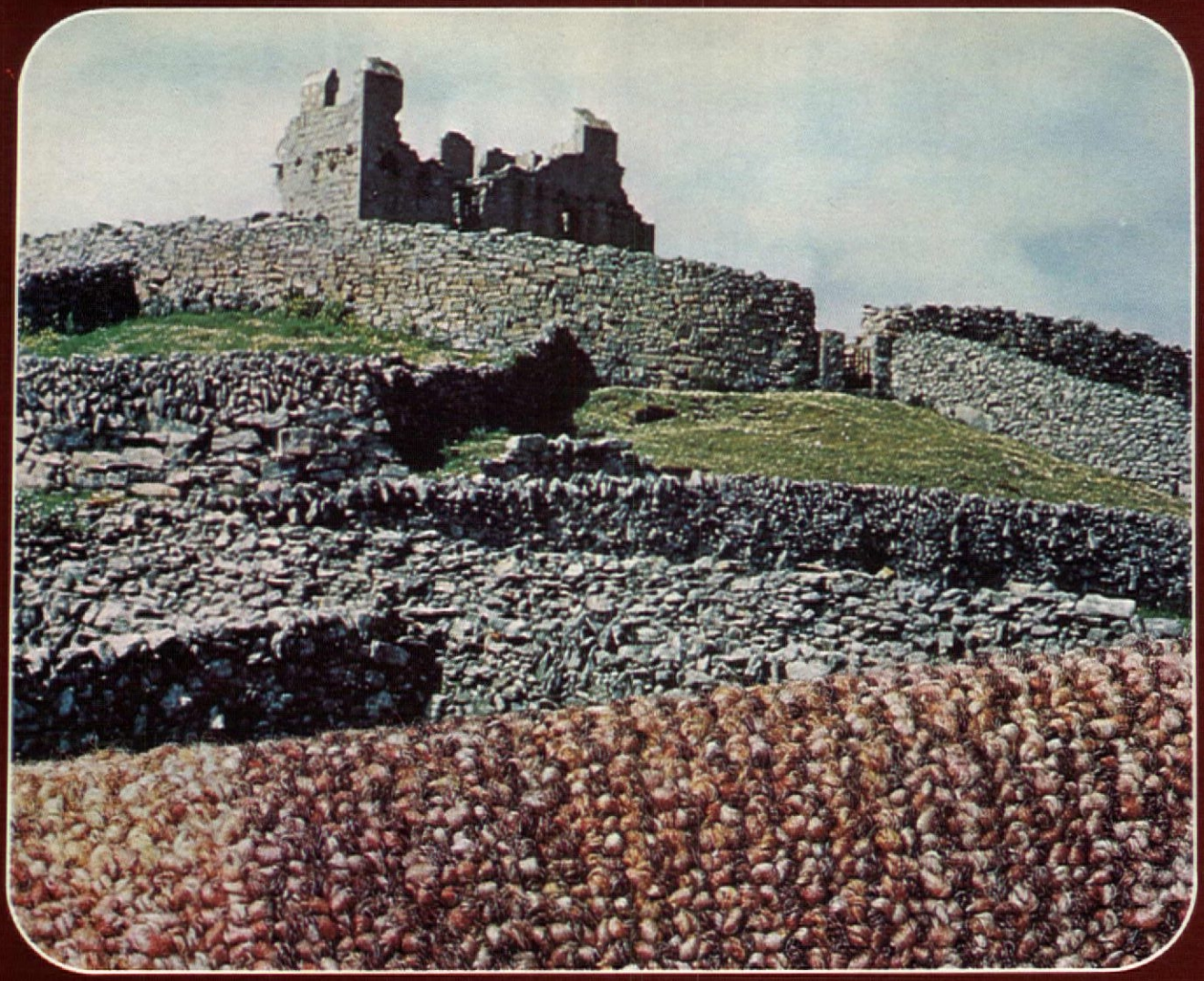
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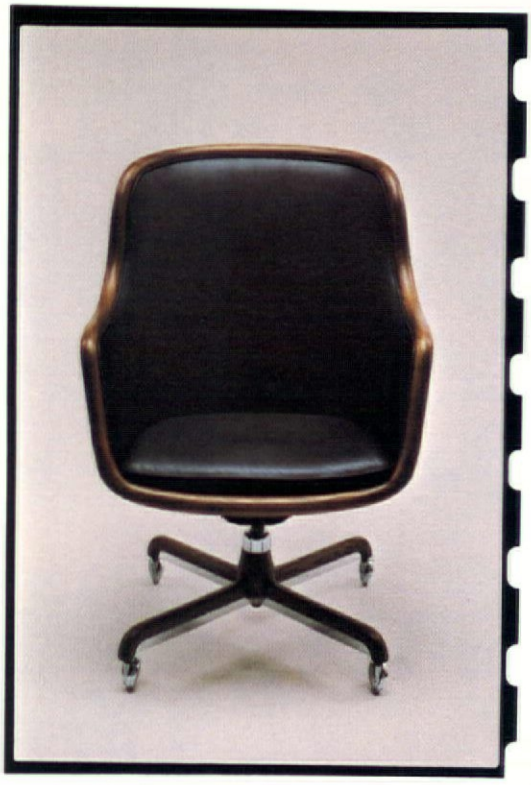
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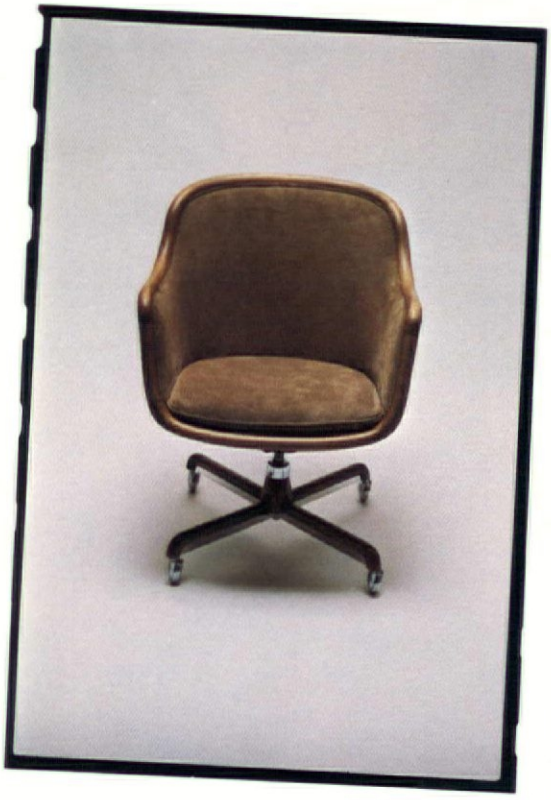
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EDITORIAL 9/77

Three people who deserve a salute for their very different contributions to the field died during the third week in July. All three had won the affection as well as the respect of their fellow professionals, and their work—in the support of professionalism and in the establishment of public and corporate design awareness—produced accomplishments without which our own work today would be much more difficult.

Eliot Noyes was 66 when he died. He had been active, as usual, just a few days earlier at the International Design Conference in Aspen, a group of which he had been president from 1965 to 1970. He was the first head of the department of industrial design at New York's Museum of Modern Art and initiated there the influential Organic Design and Home Furnishings competitions; he was an innovator of new construction techniques, such as balloon-supported concrete "bubble houses"; he was a prize-winning architect, an avid amateur flier, a watercolorist, and an archaeologist.

But Noyes' greatest accomplishment was in leading giant corporations to good design. His industrial designs, such as IBM typewriters and cylindrical gas pumps for Mobil, were admirable in themselves, but Noyes also had a rare infectious vision which, to the benefit of us all, he managed to impress upon such corporate clients as Westinghouse, Mobil, and IBM: the vision, simply, that good design matters.

STANLEY ABERCROMBIE

Few designers under fifty are likely to have heard of Mary McDermott Roche, who was only slightly older than Eliot Noyes when she died in New York. Although she carried on an active editorial career, until her retirement in 1971, as managing editor of *House & Garden*, and before that as managing editor of *Charm*, as a freelance writer, and as news editor of *House Beautiful*, her pivotal work was done between 1944 and 1949, when she was home editor of *The New York Times*.

A graduate of Bryn Mawr College, Mrs. Roche joined the *Times* decades before it had an architectural editor or any regular coverage of interior design. As home editor, she was assigned to present house or apartment interiors in a Sunday Magazine spread consisting of two facing columns flanked by advertisements, and to report on home furnishings and department store room settings on the Women's Page of the daily. Almost immediately she began to explore not only the stores but the industry—introducing readers of the Women's Page to the designers as well as the lines shown at the Chicago and Grand Rapids furniture markets (the action was not yet at High Point), and informing them that there was such a thing as merchandise available only through professional interior designers. This when most newspapers concentrated on "how to" do interiors without a professional.

Even more important were the interiors she presented in the *Times* Sunday Magazine: nothing less than the works of such architects and designers as Marcel Breuer, Walter Gropius, Philip Johnson, Frank Lloyd Wright, Charles Eames, George Nelson, Ward Bennett, and other leaders of the modern movement. Her self-imposed task entailed not only the education of the *Times'* readers but of its editorial hierarchy, and by the time she left, they were ready for the enormously expanded and diversified coverage of all the environmental arts which have appeared under the bylines of Ada Louise Huxtable, Paul Goldberger, Rita Reif, Norma Skurka, and many more—and for the *Times'* influence on our newspapers nationwide.

L. Raymond Toucher, FAID, rather avoided the spotlight during the last thirty years of his career, when he headed his own firm in New York, though in earlier years, at B. Altman & Company, he redecorated several rooms in the White House and worked on the restoration of Gracie Mansion. What is significant about his career is that he chose to support the cause of professionalism in the field. At an age when he might have been expected to opt for the status quo, he provided unfailing though quiet cooperation with the movements which have produced a consolidated ASID, FIDER, and NCIDQ. The presence of this alert, inquisitive, and open-minded Fellow of the ASID was so taken for granted that when he was missed at the latest National ASID Conference just before his death, everyone was astonished to learn his age—82. He remained young to the end.

OLGA GUEFT



Bruno portrait, left, by Ellie Beckhard

MARCEL BREUER

The career of Marcel Breuer stands as one of the most remarkable in modern architecture, and the one most powerfully influential on interior design. Breuer celebrated his 75th birthday this past June and rece..ly retired from active daily participation in the work of his firm.

His career began early, and it was brilliant from the beginning. He was born in Pecs, Hungary, in 1902. In 1920 he enrolled as a student in the Bauhaus, which Gropius had begun to organize the year before. By 1924, Breuer was no longer a student but a master of the school and director of its carpentry shop; by 1925 he had produced the first tubular steel furniture and had begun important work with standardized, modular cabinetwork. Twenty-three years old, he was already a dominant creative force in modern design.

The development of his career in the subsequent half century is well known. (Peter Blake's 1949 book for the Museum of Modern Art is the most authoritative documentation of Breuer's work to that date.) A full repetition of the story here is impossible and, in any case, unnecessary. What we intend is rather a visual celebration of a small part of the interior design vocabulary which Breuer's creativity has offered. Some of what we show has not often been seen before; much of it is among the most familar and most admired aspects of modern design; all of it is part of a body of work of the greatest integrity, sensitivity, and vigor. There is no end in sight for its validity.

STANLEY ABERCROMBIE

THE FIRM

A key Breuer creation is the firm of Marcel Breuer and Associates. It is a highly efficient amalgamation of design and administrative talents, of differing but balanced abilities and personalities. At its beginning a hierarchical organization with Breuer at its head and with four subordinate associates, the firm was reorganized in 1964 into an equal partnership of five. Since Breuer's retirement, the remaining four (and a newly appointed fifth partner) have continued the partnership with undiminished dedication to the design philosophy which they helped form. The partners are, alphabetically:

HERBERT BECKARD, a member of the Breuer firm since 1952 when he offered his services as an admiring (and, for a short while, unpaid) apprentice. In 1959 and 1960 he directed a Caracas branch of the firm and served as a design critic at the Universidad Central de Venezuela. Beckhard has been co-partner with Breuer for many of the firm's buildings, including the H.U.D. and H.E.W. headquarters buildings in Washington and the extraordinary St. Francis de Sales church in Muskegon, Michigan. He is currently at work on an expansion of the IBM complex in Boca Raton, Florida, and on a federal office building and courthouse in Columbia, S.C.

ROBERT F. GATJE, the immediate past president of the AIA's New York chapter. The projects for which he has been co-partner with Breuer include Flaine, a complete new resort community still under construction in the French Alps, the IBM Research Center, La Gaude, France, and the Baldegg Convent, Lucerne, Switzerland. In addition to Flaine, his current work includes a headquarters complex for Sofinco-Le Henin, a French bank.

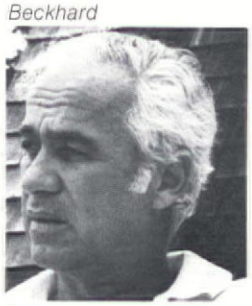
The newest partner of the Breuer firm, MARIO JOSSA. Born in Rome, Italy, he was educated in Milan and Washington, D.C. He is both a registered architect in New York and a member of the Royal Institute of British Architects. Since 1966 he has been living in Paris where he directs the firm's European office, "MBA, Architectes/Urbanistes."

Greek-born TICIAN PAPACHRISTOU, who came to the firm in 1965 after a successful independent practice in Colorado. He has taught at both the University of Colorado and Columbia University, and is the author of the 1970 book, *Marcel Breuer: New Buildings and Projects*. His work in the Breuer firm includes the Nassau (New York) State School for the Retarded and the 5000-student Campus High School in Boston. In addition, he directed the firm's mideast office in Tehran for a year and is in charge of current work on the Sadat City master plan and a new luxury hotel in Bahrain.

HAMILTON P. SMITH, Breuer's co-partner for some of Marcel Breuer and Associates' most prestigious commissions, including New York's Whitney Museum and St. Jonn's Abbey and University, Collegeville, Minnesota. His current projects include a huge power plant and visitors' center at Grand Coulee Dam (under construction), a public library for Atlanta, the Heckscher Museum on Long Island, and a food market for the municipality of Kuwait.

Another key member of the Breuer firm is JANE YU, a registered architect in New York and a member of the AIA. She joined Breuer's staff in 1965, and for the past several years she has directed the interior design work of Marcel Breuer and Associates.

Beckhard



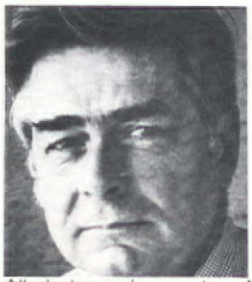
Gatje



Papachristou



Smith



Jossa



Yu



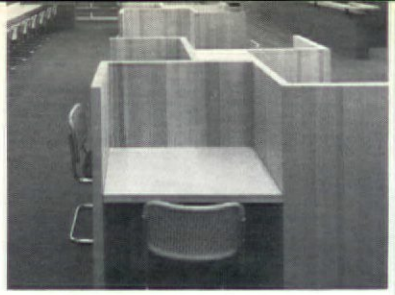
All photographs courtesy Marcel Breuer and Associates unless otherwise noted

MARCEL BREUER
FORMS

Breuer's invention of a whole formal vocabulary—used for entire buildings as well as for details of cabinetwork—has provided a wealth of ideas from which designers may borrow. Sometimes complex (as in the library "tree" column at right), sometimes pared to the most elemental (as in the granite bench on the opposite page), Breuer's forms are invariably expressive and appropriate. It is this manipulation of three-dimensional shapes that is the foundation of Breuer's poetry.













At the top of this column, *a granite baptismal font at St. John's Abbey, Collegeville, Minnesota (Breuer with Hamilton Smith).* Above, *a circular conference niche at the Van Leer office building, Amstelveen, The Netherlands, is faced with teak strips outside, acoustically padded inside.* Right, above, *pinwheels of wooden study carrels at the Clarksburg, West Virginia, Public Library (with Hamilton Smith the partner in charge);* center, *a poured-in-place concrete fireplace in a lounge at the Flaine ski resort (Breuer with Robert Gatje);* right, above, *the choir loft of the Baldegg convent near Lucerne, Switzerland (with Robert Gatje); and,* right, *the library of St. John's University, Collegeville, Minnesota (with Hamilton Smith), its upper reading room dominated by a giant tree-like column spreading roof supports from a central point. On both upper and lower levels of the reading room are upholstered versions of Breuer cantilevered chairs and custom-designed reading tables with built-in lighting.*

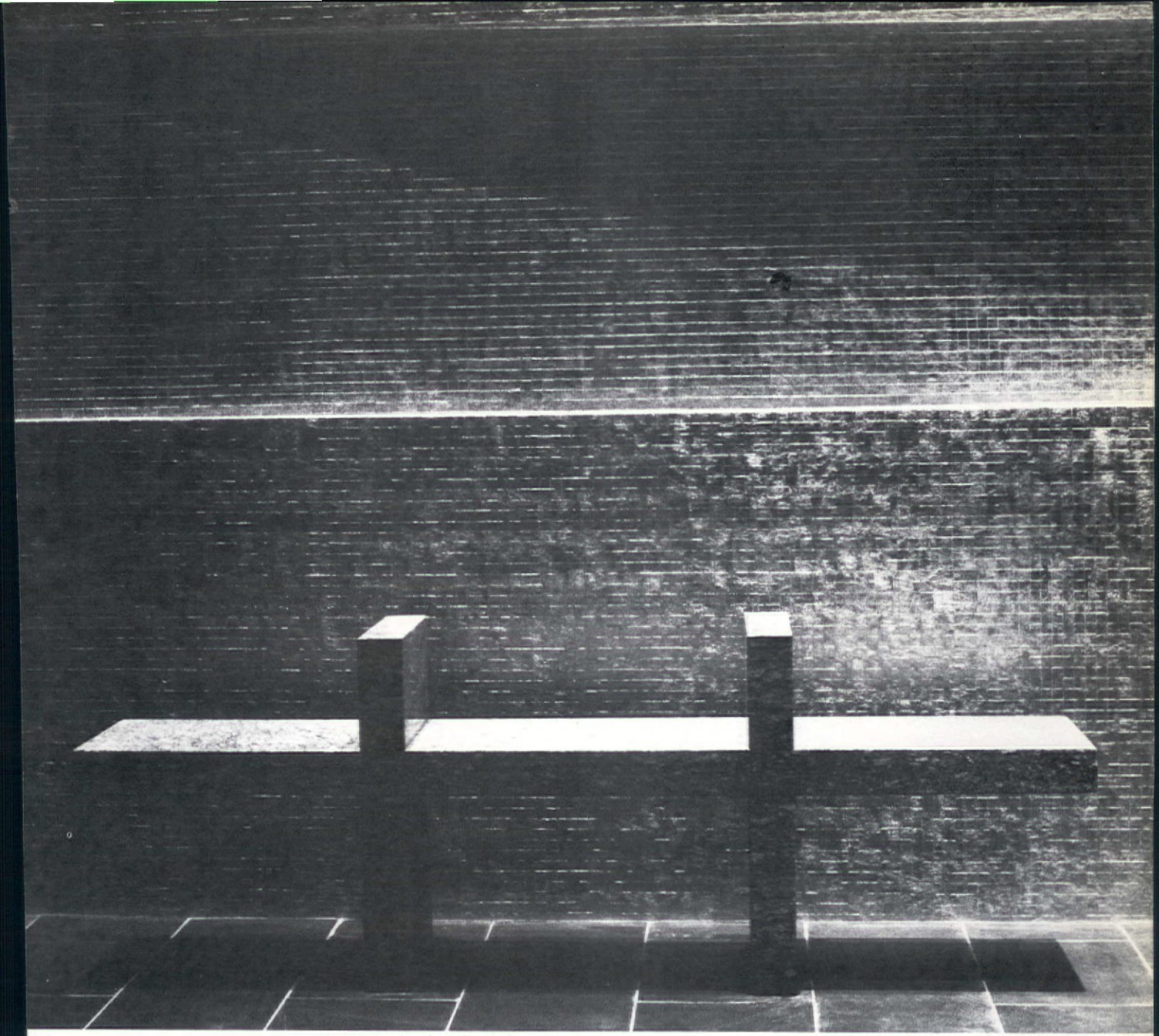
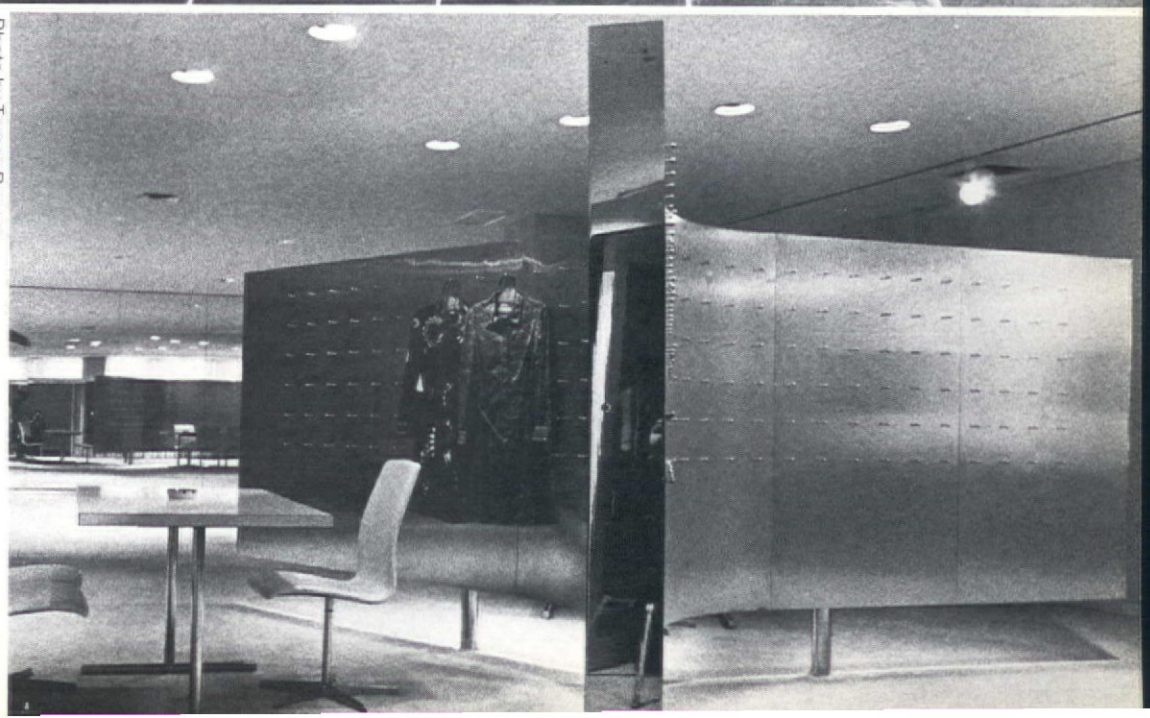


Photo by Tamas Breuer

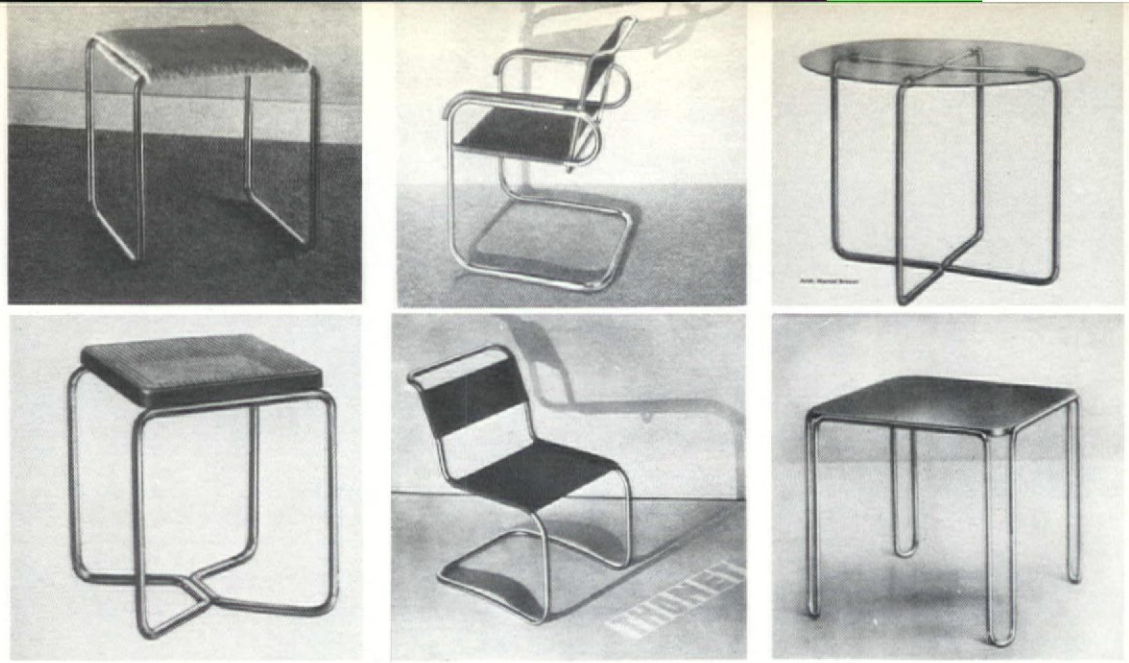


Above, *against a sanctuary wall of gilded tile, a granite bench of the most absolute simplicity (Baldegg convent).* Right, *the more lyrical form of a mirror-finish copper, brass, and stainless steel display panel in a Scarves by Vera showroom, New York (with Tician Papachristou). Similar forms have been used by Breuer for entire buildings, the IBM Research Center in France, for example (with Robert Gatje), and the HUD headquarters in Washington (with Herbert Beckhard).*

MARCEL BREUER
FURNITURE

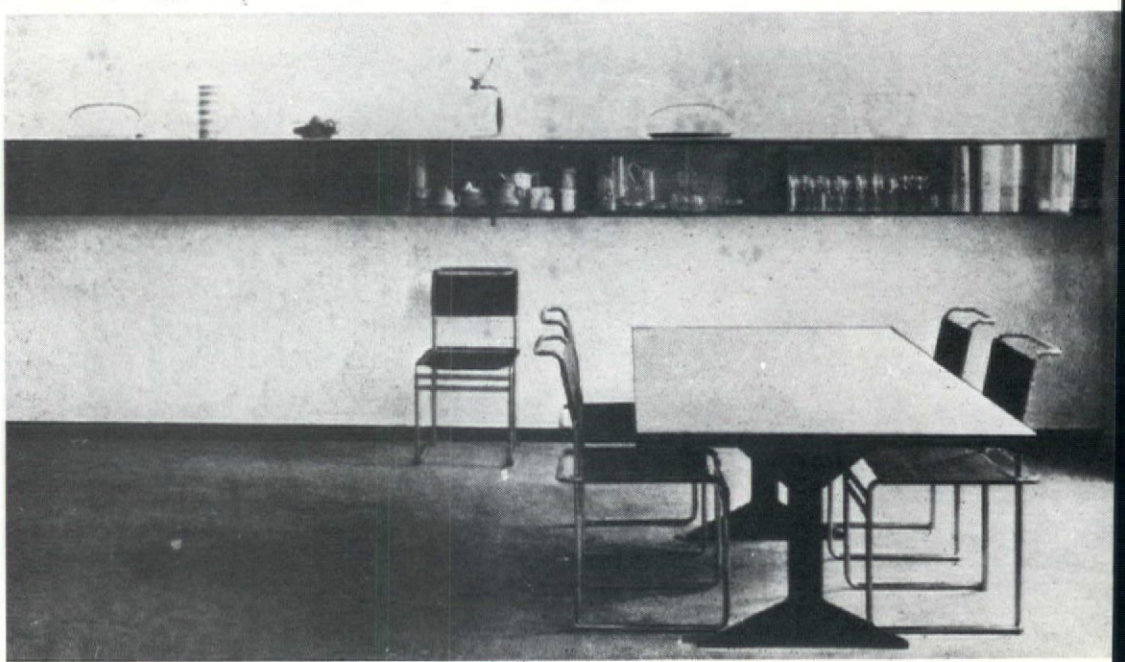
Breuer's influence on interiors has perhaps been greatest through his brilliant furniture designs. They have been not only innovative but also the most definitive of their type—not only the first but also the best and most beautiful. In the Bauhaus workshop in 1925 he invented the tubular steel chair, and three years later he began to support the seats and backs of chairs on springy cantilevers. "For the first time," Edgar Kaufmann, jr. wrote of such chairs (INTERIORS, Feb., 1947), "a chair *frame* contributed actively to the comfort of the user."

Experiments with bent and laminated wood followed, again capitalizing on the materials' resiliency. The refinement of cabinetwork has never ceased to be an important concern of the Breuer office, and Breuer himself is at present on retainer as a designer-consultant for Knoll.

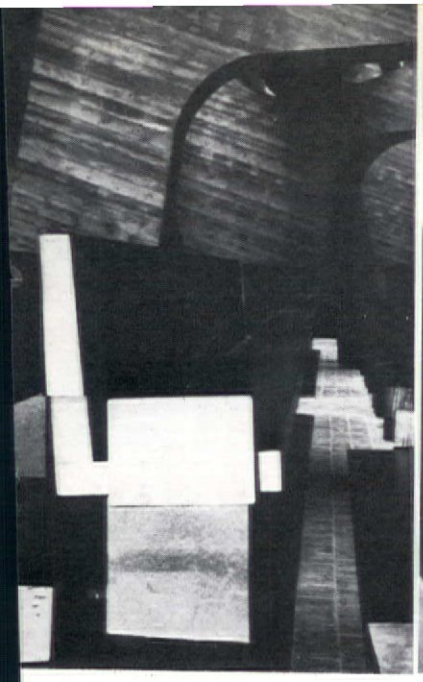


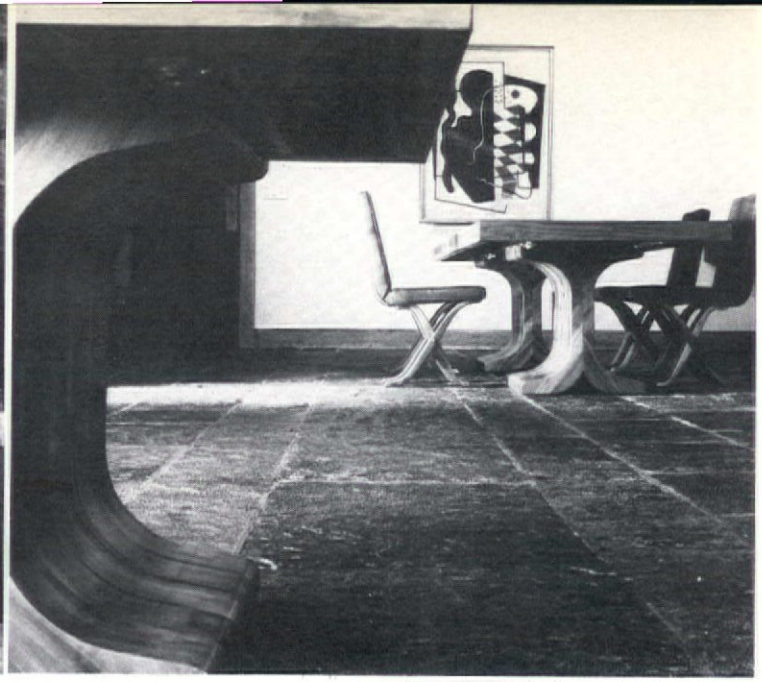
photos above, courtesy Thonet; below, courtesy ICF

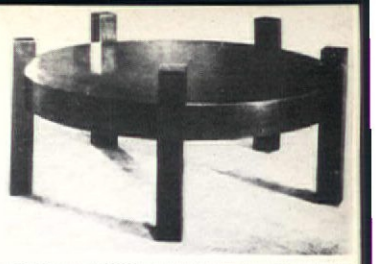


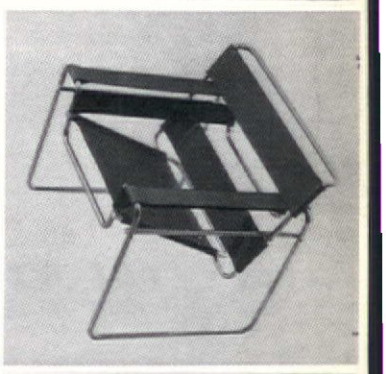


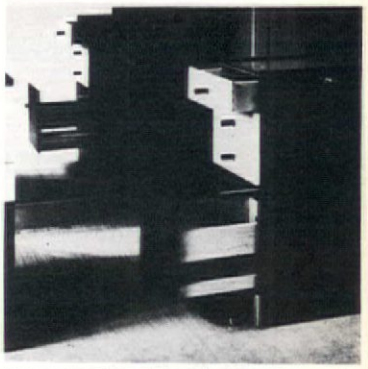
Top right, *six pages from a Thonet catalog dated 1930. The catalog showed three dozen Breuer designs, including versions of the more familiar 1925 and 1928 chairs.* Right, *the Breuer lounge chair also designed in 1928 and now available at ICF. ICF also carries leather and ponyskin versions with beech armrests, and Knoll has introduced an upholstered version recently updated by Breuer.* Below, *the dining room of the Piscator apartment in Berlin, a Breuer interior of 1926. A sleek band of modular cabinets, some with sliding glass doors, some with solid fronts, is wall-hung. Tubular steel chairs have seats and backs of stretched fabric.*

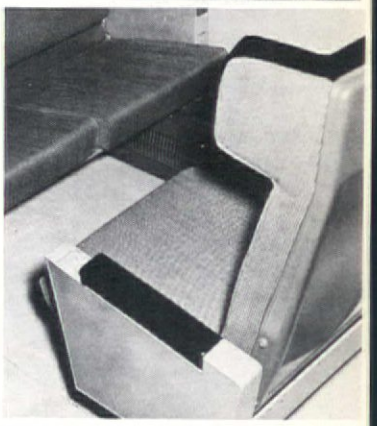


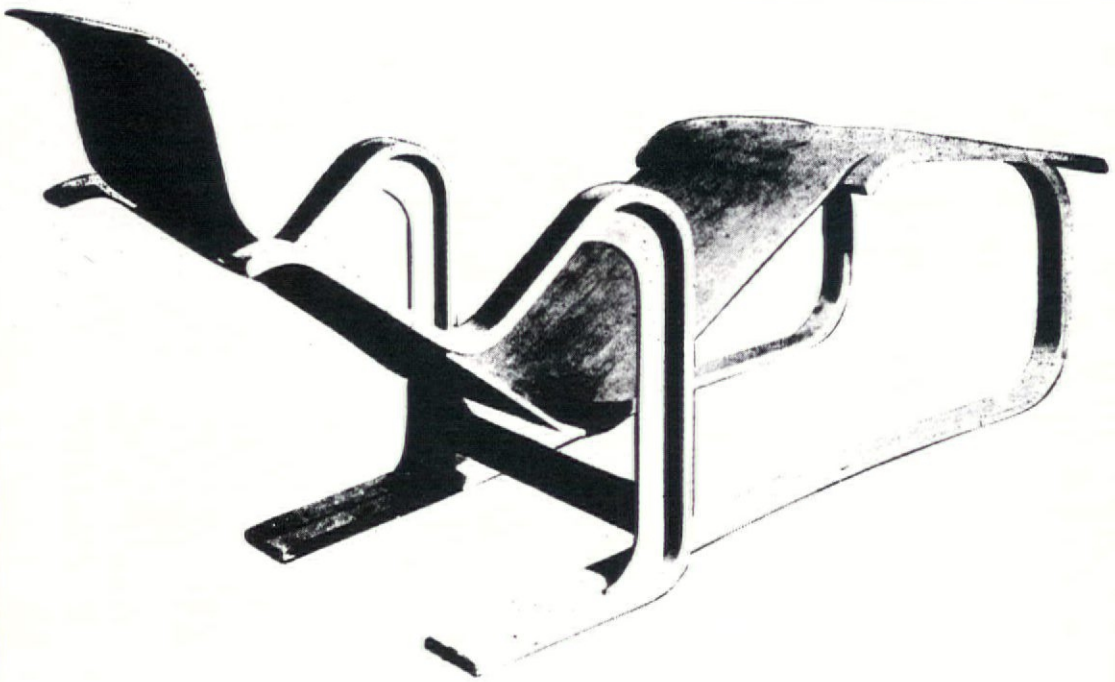














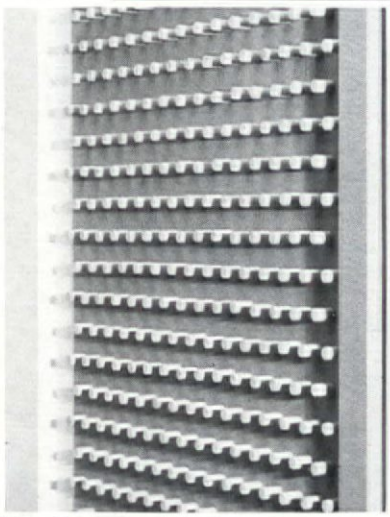
Top left, *a robust wooden pew matches in strength the masonry forms around it (St. John's Abbey, with Hamilton Smith).* Top center, *some 1967 furniture designs in laminated wood (Koerfer house, Moscia, Switzerland; with Herbert Beckhard).* Center of page, *seen without its usual upholstered padding, Breuer's 1935 chaise longue of laminated wood.* Left, *the "Canaan" desk with cantilevered storage elements; the chair at the desk is, of course, the famous cantilevered design of 1928; versions of the chair are available now from Knoll, Thonet, Stendig, and others.* In this column, top to bottom, *a five-legged table designed in the Bauhaus carpentry shop, 1921; the classic chair of 1925, the world's first tubular steel furniture design (now available through Thonet, Knoll, and Stendig); modular cabinetwork of 1925; seating by Heywood-Wakefield designed by Breuer (with Hamilton Smith and Herbert Beckhard) for a 1955 railway car.*

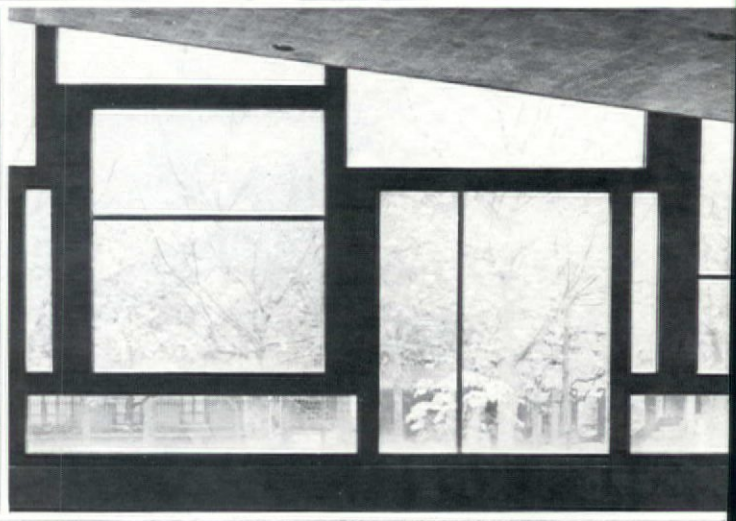
MARCEL BREUER
PATTERN AND TEXTURES

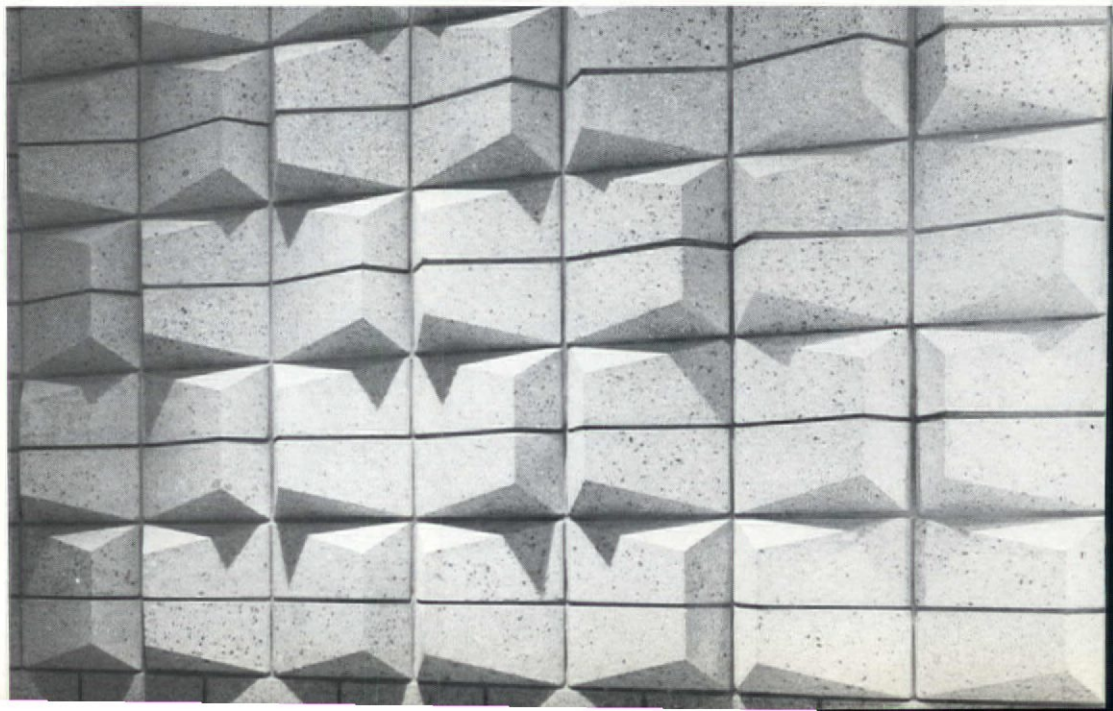
Unlike some of his fellow pioneers, who sought an architecture of smooth, white planes, Breuer seems to have shown even in his earliest work a love of natural materials and an instinct for the delights of varied textures and plays of light and shadow.

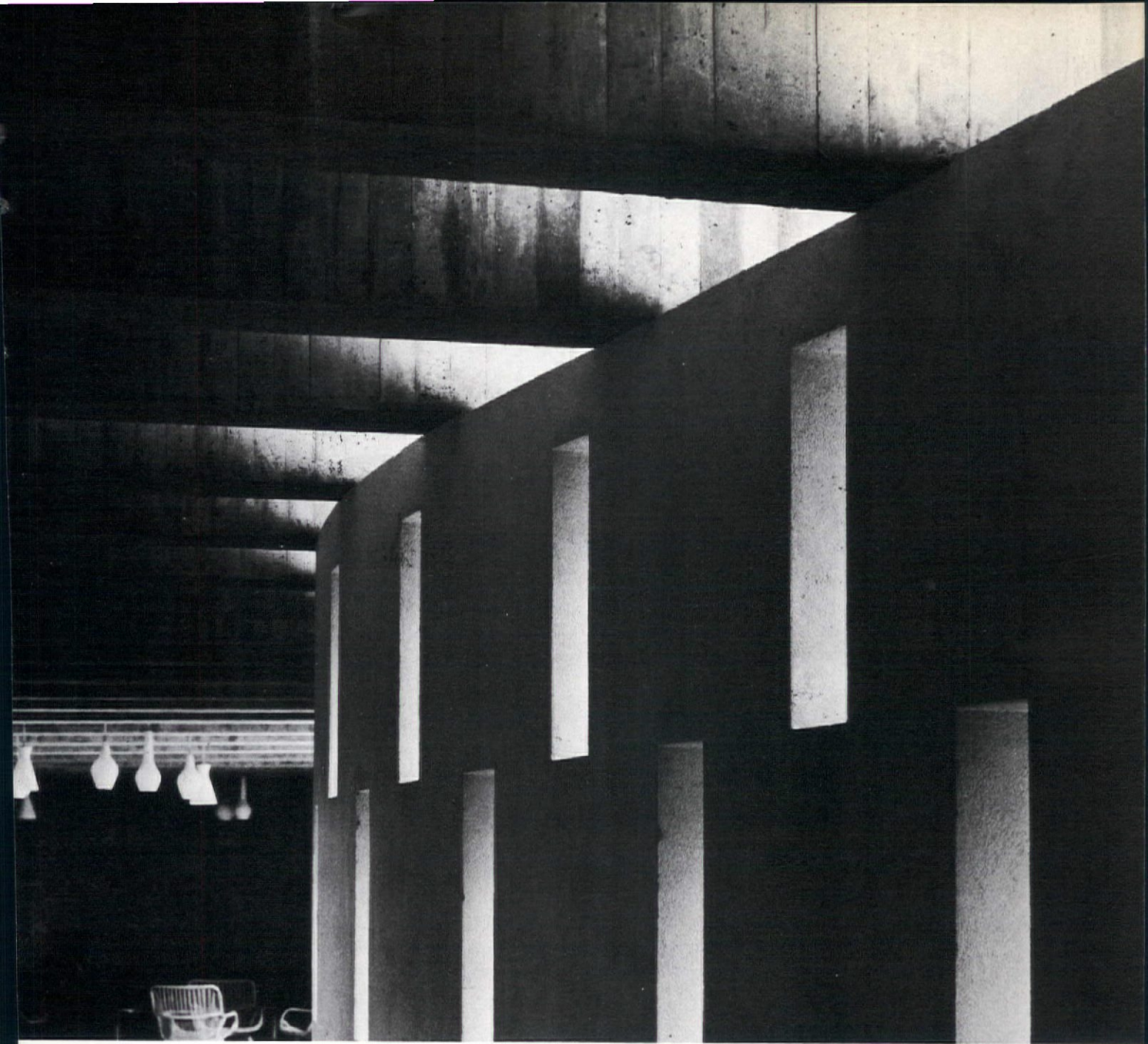
Right, *an array of corks adds a whimsical touch to a wall in Breuer's 1952 showroom for Scarves by Vera. (An adjacent wall was covered with a photo mural by Herbert Matter.)* Top right, *a ceiling pattern in the Murray Lincoln Campus Center, University of Massachusetts, Amherst (1970, with Herbert Beckhard).* Middle right, *window pattern of the 1953 UNESCO headquarters in Paris (a collaboration with Bernard Zehrfuss and Pier Luigi Nervi).* Right, *precast masonry units are sound control aids in the auditorium of the Becton Engineering and Applied Science Center, Yale University (1970, with Hamilton Smith).*

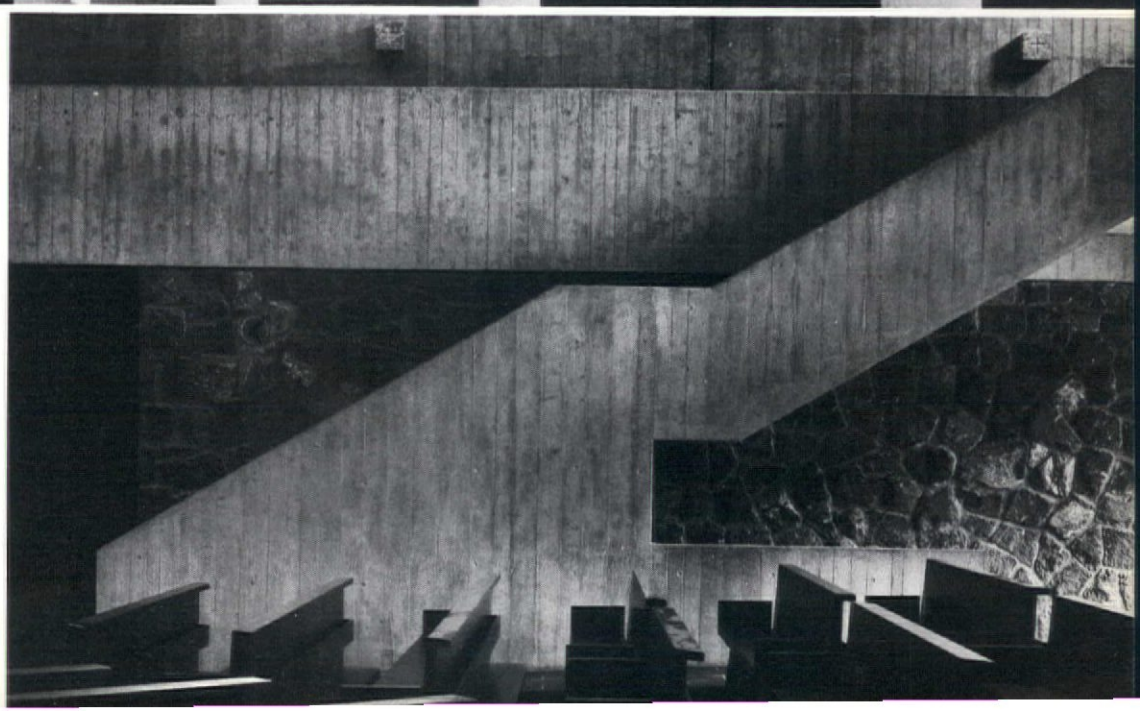










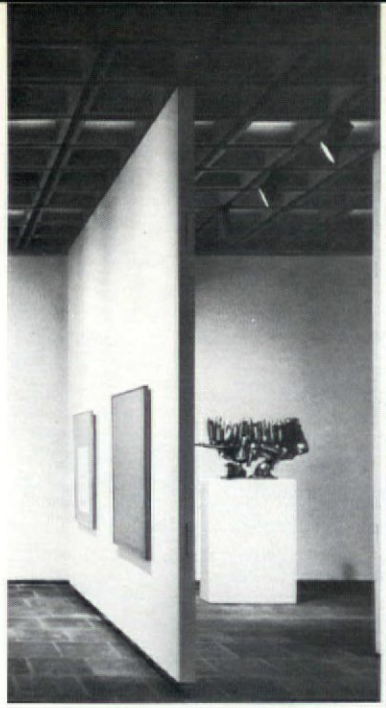


Above, *another pattern from UNESCO, this at the connecting link between conference hall and secretariat; staggered openings in the wall at right are typical of Breuer patterning.* Right, *the juxtaposition of two textures favorite to Breuer: rough fieldstone walls and poured concrete, its surface striped with the marks of the wooden form boards which contained it (chapel of the Baldegg Convent, Lucerne, Switzerland, with Robert Gatje).*

MARCEL BREUER
LIGHTING

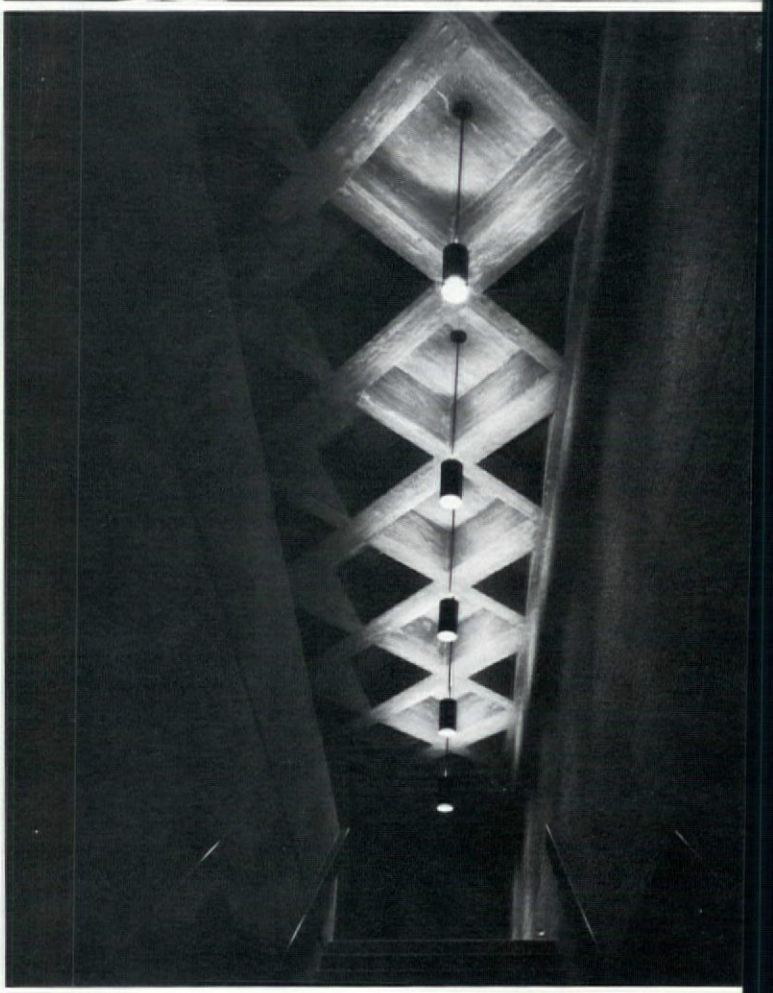
Interior space is either enhanced or destroyed by the critical element of lighting. In Breuer's work lighting has always been the subject of careful attention, each space receiving its appropriate—and often unique—solution.

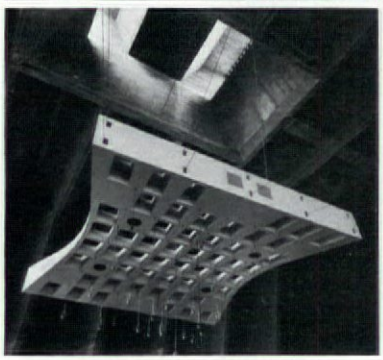
A few solutions illustrated here: right, top to bottom: *the suspended concrete ceiling grid of New York's Whitney Museum (with Hamilton Smith) provides soft indirect light to the ceiling above and tracks for movable spots, also serves as a support for movable partitions; in Rotterdam's de Bijenkorf department store of 1957, a ceiling integrates air conditioning, incandescent and fluorescent lighting; in St. John's Abbey Church, suspended under a ceiling light baffle, a sculptural baldaquin containing lights focused on the altar below; tiny vigil lamps suspended from the baldaquin add glitter for special ceremonies; in the canteen of Holland's Van Leer building, 1958, exposed fixtures used decoratively.* Far right, top to bottom, *in the lobby of the Whitney Museum, 370 exposed lamps in individual shallow domes establish the visible ceiling plane; in St. John's Abbey, a stair from atrium to crypt level; lighting dramatizes the heavy wall texture of a lecture hall at Mary College, Bismarck, North Dakota (with Hamilton Smith and Tician Papachristou).*











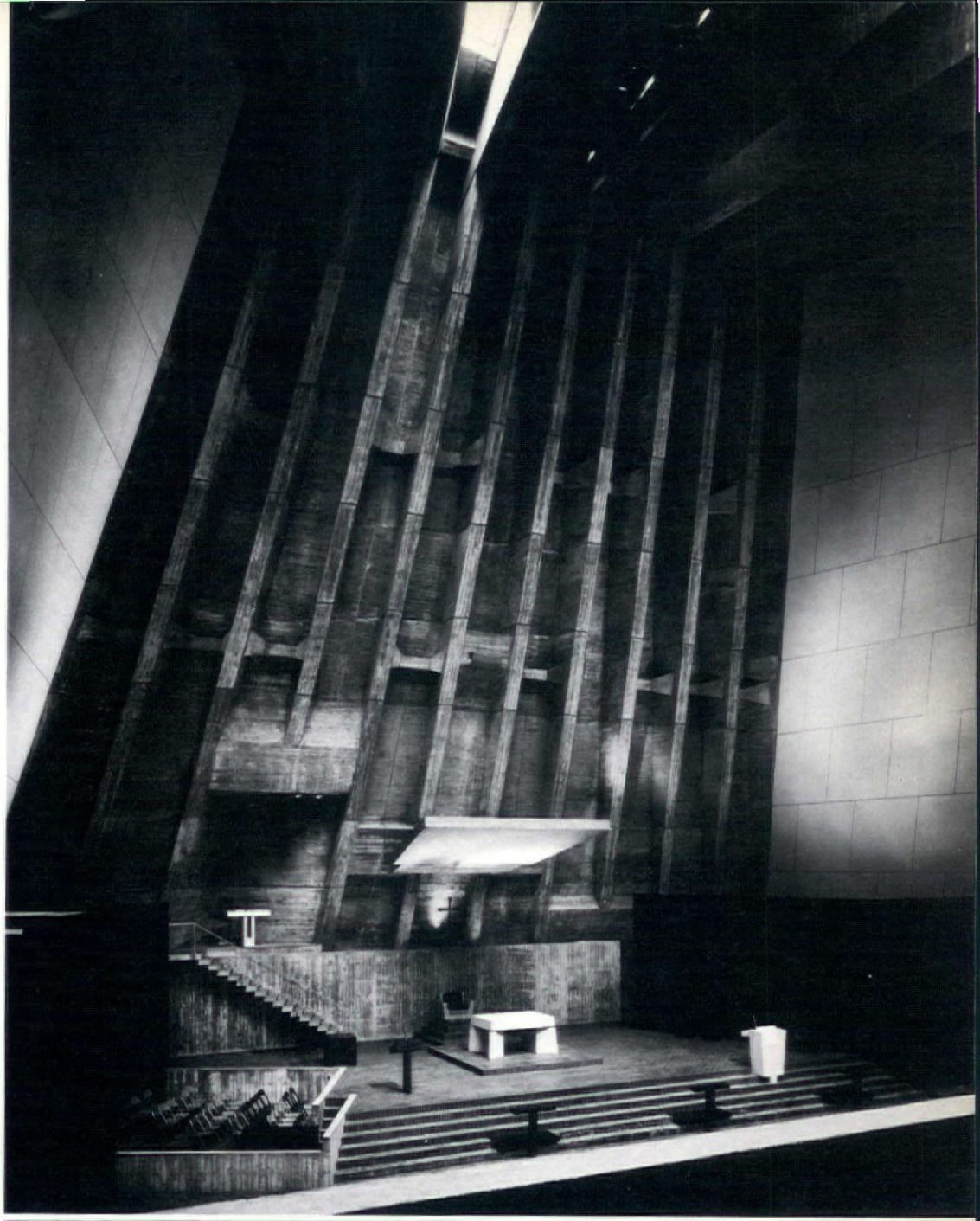


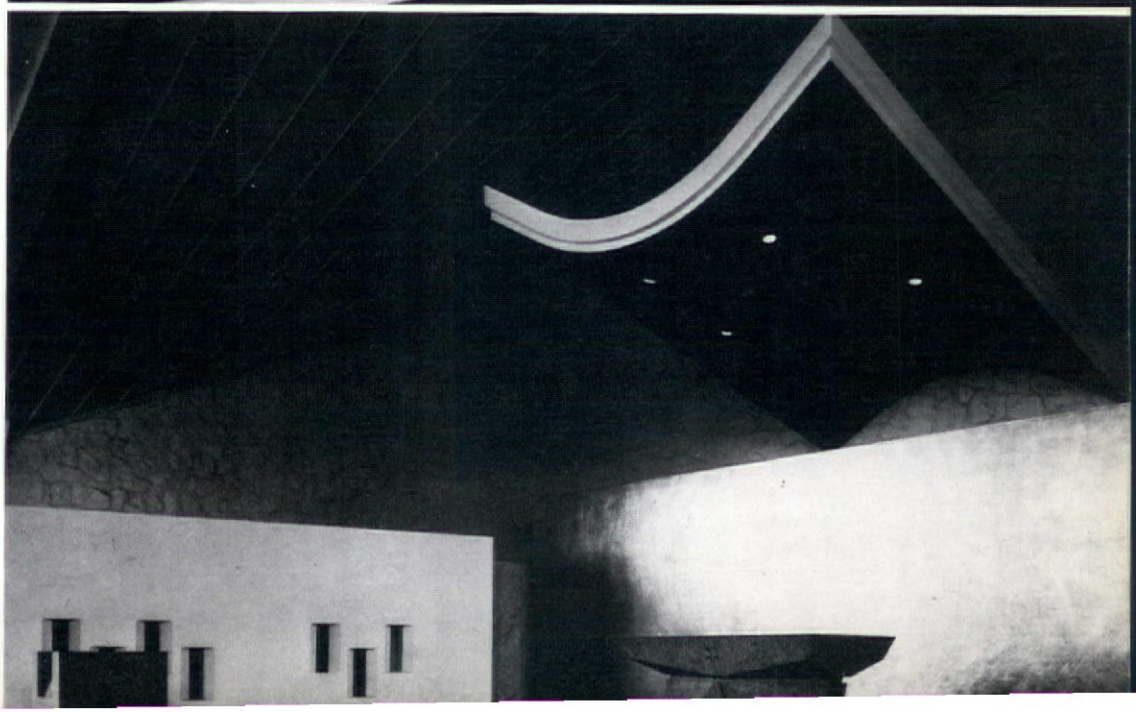


MARCEL BREUER
SPACE

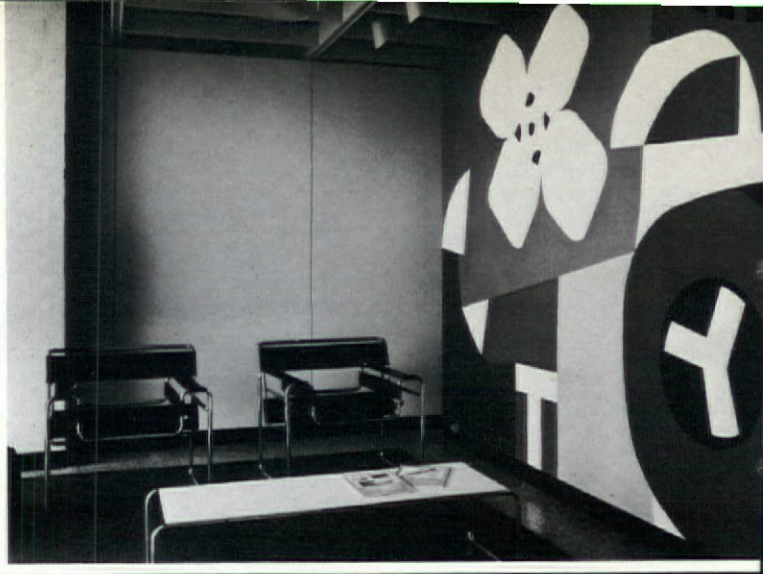
Although Breuer's interior spaces are generally simple and straightforward in their basic shape, some of them—particularly the large lecture and concert halls and places of worship—have been given strikingly original shapes; some are among the most moving, eloquent spaces in all modern architecture.

Perhaps most powerful of all the Breuer firm's interior spaces is that of the St. Francis de Sales church in Muskegon, Michigan, above, *(with Herbert Beckhard), its side walls twisted into hyperbolic paraboloids focusing on the altar, its front wall of folded concrete tipped forward, all its surfaces working actively together in a magnificent architectural drama.* Below, *similarly warped surfaces are combined in a quieter and quite different manner in Breuer's Annunciation Priory, Bismarck, North Dakota (with Hamilton Smith); the baldaquin, cantilevered from a fieldstone wall above a gold-leafed reredos screen, is curved in a direction opposite to that of the ceiling. The altar and lectern are granite, the floor black brick.*

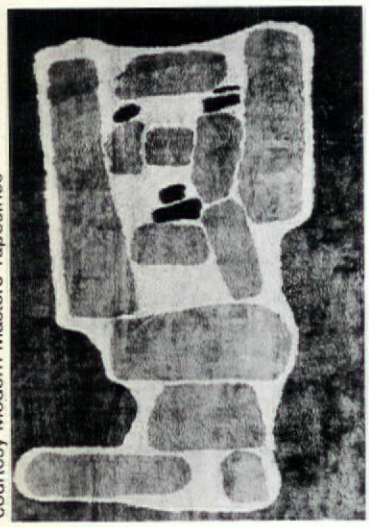




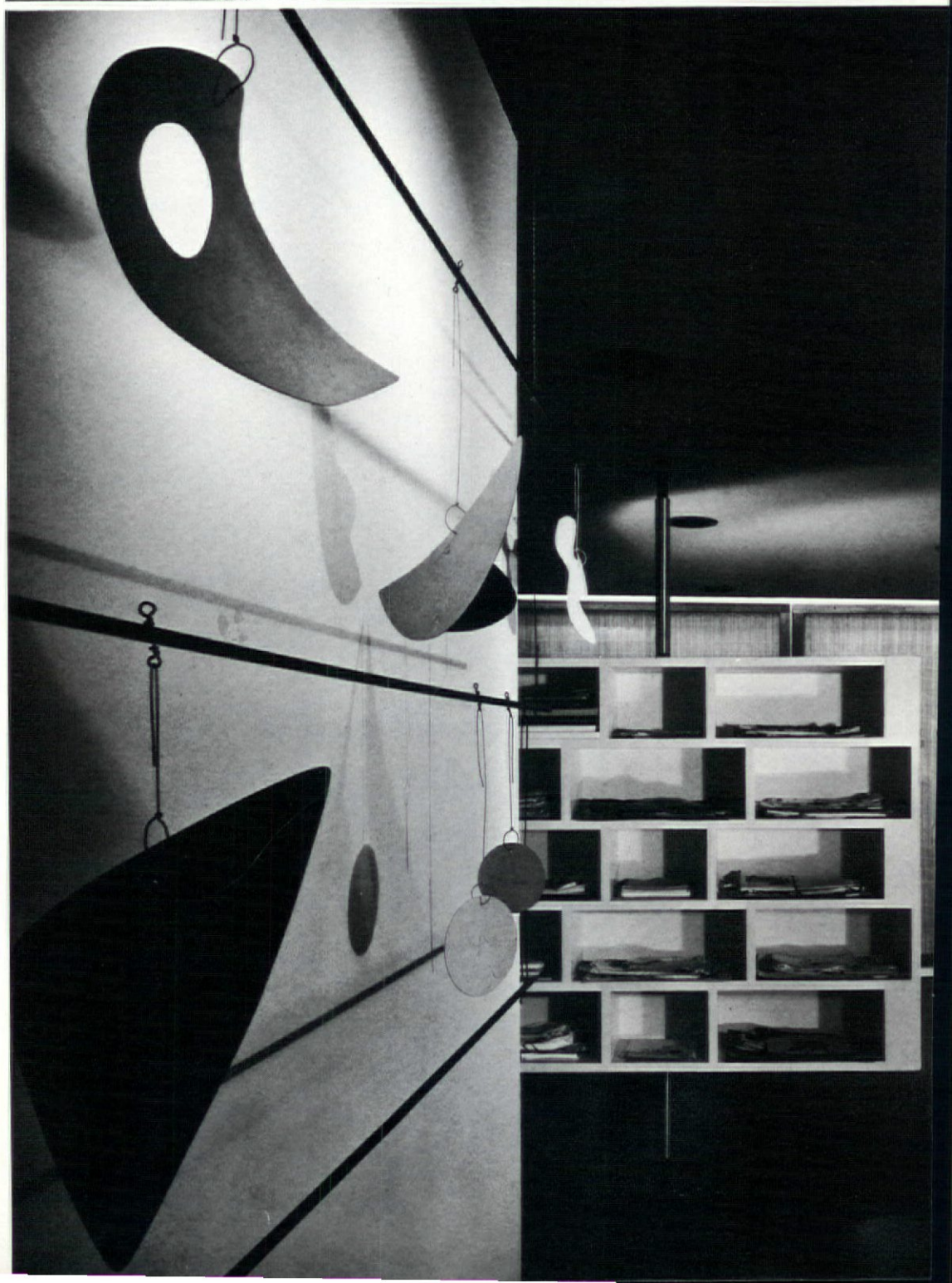




MARCEL BREUER
THE USE OF ART



courtesy Modern Masters Tapestries



All architects and interior designers are artists, but Breuer's care for art has been exceptionally deep and specific. Before going to the Bauhaus, he studied sculpture for a short while at Vienna's Art Academy, and at the Bauhaus, of course, he was a daily intimate of the experimental work of Klee, Kandinsky, Moholy-Nagy, Feininger and Albers.

Breuer's work includes a number of buildings designed specifically for art collections, and even some actual installations (including a show of his own work at the Metropolitan Museum of Art); but in many other cases as well, art works have been planned as important and integral parts of the basic design—an 82-ft.-high Naum Gabo sculpture at the de Bijenkorf store in Rotterdam, for example, or an Adolph Gottlieb mural at Sarah Lawrence, or, most recently, a large Jan Yoors tapestry at Washington's new Health Education and Welfare headquarters (Herbert Beckhard). Breuer's more personal touch is also present in many interiors in the form of his own tapestry designs (available through Modern Master Tapestries, 11 E. 57th St., N.Y. 10022).



Opposite page, far left, *Breuer's own seven-ft.-high tapestry "Blue Eyes," available from Modern Master Tapestries.* Top left, *"Balance," a Breuer rug design used as a wall hanging in a New York office for Scarves by Vera (with Tician Papachristou; also from Modern Master).* Top right, *beyond his 1925 chairs, Breuer used an Ivan Chermayeff mural in the lobby of the Torin manufacturing plant, Nivelles, Belgium (with Hamilton Smith).* Below, *a Calder mobile in a Los Angeles showroom for Scarves by Vera (with Herbert Beckhard).* On this page, top, *a Picasso mural in UNESCO headquarters, Paris.* Right, *Bauhaus friend Alexander ("Xanti") Schawinsky at work in the first of three Breuer houses for Rufus Stillman.* Far right, *Breuer's "Scarlet" (Modern Master) installed in the conference room of the American Press Institute, Reston, Va. (with Hamilton Smith).*



Rufus Stillman photo





Photography by Robert Perro





BLAINE/GREENE/ POLITO/ POMODORO **80W40, NEW YORK, N.Y.**

Give New York realtors their way, and "McKim, Mead & White Slept Here" would be chiseled on every pre-war building facade. Though it really doesn't matter for buildings like 80 W. 40th St. The occupants of this Beaux Arts structure on the periphery of Bryant Park and the city's famous Garment District have taken up the cause of its delightfully idiosyncratic interiors, transforming many into unique contemporary designs that deftly incorporate the building's venerable old forms. Interior designs by Alice Blaine, Martin Greene, Bill Polito, and Carmelo Pomodoro are featured here.

Opening its doors as the "Beaux Arts Apartments" in 1876, 80 W. 40th St. has enjoyed a busy if checkered career. Gracious duplex and triplex apartments, a business address for ladies of easy virtue, photographers' studios, sound recording labs, and now, studios for designers of apparel and fabric: they have all passed through at some time. It is the latter group that elevated the building to its resplendent new state.

Four years ago, the fashion house of Jonathan Logan was persuaded to move in and ultimately possess three floors. These interiors were occupied in a strictly utilitarian spirit by the firm's designers. Then came a crop of "hot" young designers like Alice Blaine, whose bold interior design for her penthouse showroom/workroom/office set a fast, stylish pace. Says David Wilshin, secretary-treasurer of Sutton & Towne, realtors, and manager of 80 W. 40th. St., "The building has been radically transformed. These designers invest in their interior designs, and we support them with new elevators, sprinklers, code compliance, and renovation." He is obviously proud of the building.

Alice Blaine: ALICE BLAINE Visitors to the "Greenhouse" on the top floor find themselves in an aviary designed by Alice Blaine to accommodate her growing fashion business. This tour de force makes brilliant use of natural light, two-story elevations, indoor plants, and extremely simple furnishings to produce an interior that manages to be spacious and intimate at the same time. And a far cry from what a sound recording lab left behind.

"Most designers work in rat holes," Blaine says. "There was nothing here either when I arrived. No floor, no windows, no ceiling at all. Every surface was



painted black. It was pretty raw."

After demolition, Blaine opened the space with a skylight in the mansard roof, windows along the wall facing Bryant Park, a large mirror screen in the bay facing the windows, and white paint everywhere. A loft to one end of the space was converted from a former control room to a workroom. Plaster Grecian orders (including fluted piers with capitals and entablatures, moldings, and a frieze reproduced from the Parthenon) were lovingly restored. Plants were carefully chosen for appearance (as room dividers) and for ability to survive. Outdoor furniture (to seat buyers in four selling areas), slab sided desks with Kevi desk chairs (for administrative work), industrial lockers (to hold clothing for presentation), industrial lighting (to give general illumination and lower the ceiling to more human scale), and a custom mezzanine platform constructed from stock metal parts by numerous manufacturers (upon which sits Blaine's own office, below which are racks of clothes) complete the design.

"It's really a landscape," Blaine says. "Everything is kept mobile." A sensible idea for a company on the move.

Alice Blaine studio (pictured here) places simple furnishings in airy space.

Carmelo Pomodoro:
STAN HERMAN STUDIO

Under the aegis of a Gothic style pendant vaulted ceiling and a balcony with friezes in the style of Luca della Robbia, Carmelo Pomodoro was quite content to clean and restore original plaster details, and then to create an interior of simple white furniture,



Breuer Cesca chairs, industrial lights, and an antique armoire for his employer, the fashion studio of Stan Herman. Although the space is relatively small, the floor plan seems more generous than it is due to a 45 degree grid. Wood floors and bright red upholstery warm austere white surfaces.



*Stan Herman Studio (*above and below left*) contrasts rich bas relief with elemental furniture forms and splashes of bright red upholstery.*

*Imprints (*right and below center*) uses fabric to impart color and texture to rooms.*



Martin Greene: IMPRINTS

A magnificent Gothic style fireplace is the focal point of the interior design by Martin Greene for Imprints, his fabric house. Strong contrast is provided by down lighting cylinders in the exposed beam ceiling, parquet flooring,



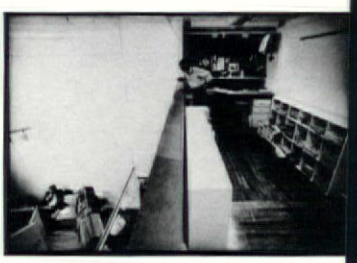
and nearly self effacing tables and chairs. Fabric in baskets, fabric in bolts against the walls, and fabric in rolls in a colorful fabric storage wall dominate this subdued arrangement, as they should.

Bill Polito: LIZ CLAIBORNE

Hovering over the center of the showroom floor at the showroom/workroom/office of Liz Claiborne by interior designer Bill Polito is (you guessed it) a pyramid. Polito knows what he's doing; having worked with clothing designer Liz Claiborne and her husband and business partner Art Ortenberg on previous occasions, Polito was well qualified to create a new, larger facility in the same building housing his earlier design for them. The result is an interior of charm, simplicity, and utility carried out to the smallest details.

"They made my work a pleasure," says Polito of his clients. "They had a good sense of how all their activities related that enabled us to work together efficiently. And Liz, being the great designer and colorist she is, recognized what she wanted at once."

Polito divided the space into



showroom, reception area, office and conference room, workroom and rest rooms, with the existing balcony level providing a natural separation of activities. Each space has its own individual characteristics of size, form, color and texture. The showroom relaxes with three casual seating groups for buyers and a sweater

bin flanking the pyramid in the center of a hardwood floor. A heavy duty Pirelli rubber tile floor and clean cut casework set off an existing staircase in the concise reception area. Office and conference room are appropriately carpeted and furnished with storage, work surfaces, and a fabric covered wall for tacking (the firm is fond of graphs).

About that pyramid. "It came early in the project," says Polito. "Liz wanted many activities in the center of the showroom, and the means for modeling, displaying, and storing clothing for three simultaneous presentations." The KD structure comes equipped with doors, hanging rods, mirrors, and casters. Besides roaming about the floor (or folding up for full showings to a packed house), allowing staff to pop in and out for quick changes and additional merchandise, and providing a neutral backdrop for presentations, the pyramid imparts an air of drama and monumentality to the room. Polito's pyramid is a living one.

A cut of another cloth

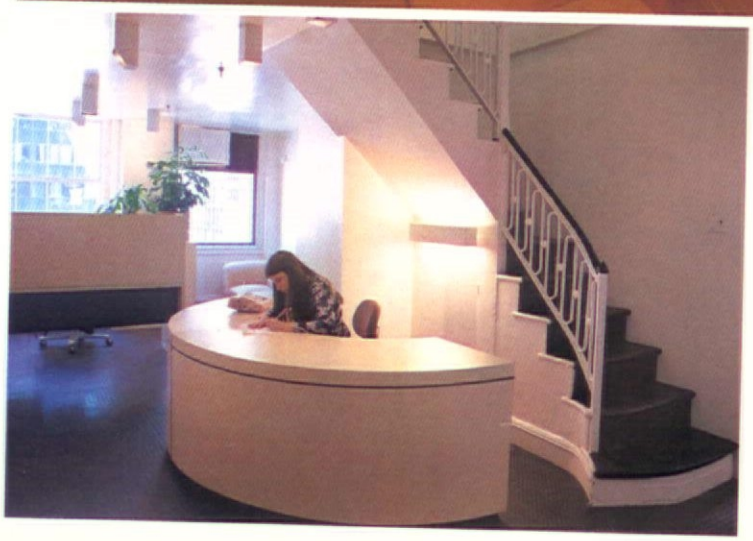
Four talented designers could be expected to produce four distinctive interior designs, and such is the case at 80 W. 40th St. What similarities there are evolved independently from basic needs of the fashion industry. That is, efficient use of expensive floor space, simple furnishings that stress comfort and utility, workrooms apart from (but convenient to) showrooms, and lighting and color schemes that enhance fabric and clothing—not overwhelm them. For all their intrinsic interest, the four interiors subordinate themselves to this end. "Obviously," says Alice Blaine, "I want to sell clothes here."

ROGER YEE



*Liz Claiborne (*this page and opposite right*) revolves about pyramid for clothes displays.*

SOURCES. Alice Blaine; Lockers and mezzanine platform: **Penco.** Wood lounge chairs: **Macy's.** Desks, Kevi desk chairs: **Workbench.** Lighting: **Abolite.** Plants: **Grassroots Garden.** Mirror: **Dorf Construction.** Stan Herman Studio; Breuer and folding chairs: **Workbench.** Tables, day beds, credenzas: **Bien Contractors.** Lighting: **Abolite.** Plants: **Exotic.** Imprints; Desk: **custom made** to design by Marin Greene. Desk chair, conference able, conference chairs: **Harvey Probber.** Lighting: **Lightolier.** Liz Clairbrne; Lounge seating: **Workbench.** Office seating: Ergon by **Herman Miller.** Pyramid: custom made by **Exhibit Group** from Bill Polito design. Pyramid hardware: **Ostrander & Eschelman.** Woodwork and casework: **PFC Woodworking.** Lighting: **Harry Gitlin.** Plants: **Exotic.**





Double demonstration of open planning:
An unmolested natural landscape
penetrated by an efficient office landscape

EDWARD L. BARNES
IBM HEADQUARTERS



Of the thousand people who staff IBM's World Trade Americas/Far East Corporation headquarters in Mt. Pleasant, New York, at least 950 enjoy the feeling of working in an idyllic landscape, separated from the woods and meadows only by a ceiling and a luxuriously carpeted deck. The sheer glass walls that enclose them are virtually invisible from inside.

Even so, the staff would have been cut off from the view had they been walled into conventional offices. Such offices were rejected for most of them because of the nature of their operations: frequent reshuffling of project groups makes open planning logical here. And no workstation is far from the view because the open plan areas are relatively shallow. Obstructions are few because the deployment of work stations—in arrangements controlled by each department—is airy, and privacy panels are only sixty inches high. The open circulation paths are along the glass.

The building contains 383,000 square feet of space on three stories. Since most is used for low open plan areas, one might expect the building plan to be a long line. Architect Barnes avoided this by folding the plan into a W. His reason for making the building as short as possible was the same as for keeping it low: The Rockefeller family sold IBM the 79-acre site inside its beautiful old estate properties on condition that IBM keep its facilities out of sight of the various nearby family mansions.

Not that Barnes' building would spoil anybody's view. Exquisite as well as efficient, the three-story W backs into a slope. Entrances are on the middle story of the higher-ground facade; there is never more than one flight of steps up or down between the entrance and any destination. Meadowlands spread below the other side, which is rimmed by a moat connected to a stream and duck pond. Electric heat prevents the inlet water from freezing, in a control system which keeps the level constant (for fire fighting and other reasons). The limpid surface reflects sky, lawn, and the old hickory, sycamore, oak, and silver maple trees. Dark green anodizing on the aluminum spandrels makes the structure seem recessive, immaterial. When the glass curtain does not reveal the interior, it reflects the surroundings.

Different kinds of glass open the interior. In the lobby, computer space, classrooms, cafeteria, and main stairways, clear glass floor-to-ceiling, butt-joined partitions provide physical separation and auditory privacy without blocking light or view. The glass is recessed in flush ceiling pockets and floor channel bases over four inches high. Mirrored glass on certain opaque walls opposite windows reflects uninterrupted landscape. Tempered glass provides smoke barriers.

Some of the IBM administrative concepts are reminiscent of those at Mercedes-Benz (January 1973 INTERIORS). A service station that combines mail distribution points with self-service office supply stations and copying machines serves each of the two wings on each of the three floors. Concealed over-ceiling tracks carry mail between these stations and a central mailroom.

In the open office areas, Modulo 3 components were chosen for their lightness, maneuverability, and clean appearance. The warm neutrality of their oak veneers and natural linen facings are played against the vivid carpet colors which differentiate the open office areas on each floor—gold on the middle (entrance) floor, orange on the top (executive), red on the lowest. The circulation paths at the three glass rims of all three floors are carpeted in beige.

Some supervisors wall their departments into fortresses behind files and screen panels; otherwise live plants in 800 planters provide privacy. Five-toed Hanseatic chairs are used throughout for work.

Glued directly to slab, Lees 60-ounce wool carpeting softens footfalls. Muzak to mask sound emanates from speakers above the porous Owens Corning "Nubby" fiberglass ceiling modules threaded with lines of Columbia Low Brightness fluorescents in recessed air-handling troffers. Belgian linen on the fiberglass-core Modulo 3 panels were fire-proof-sprayed, then perforated for acoustic penetration.

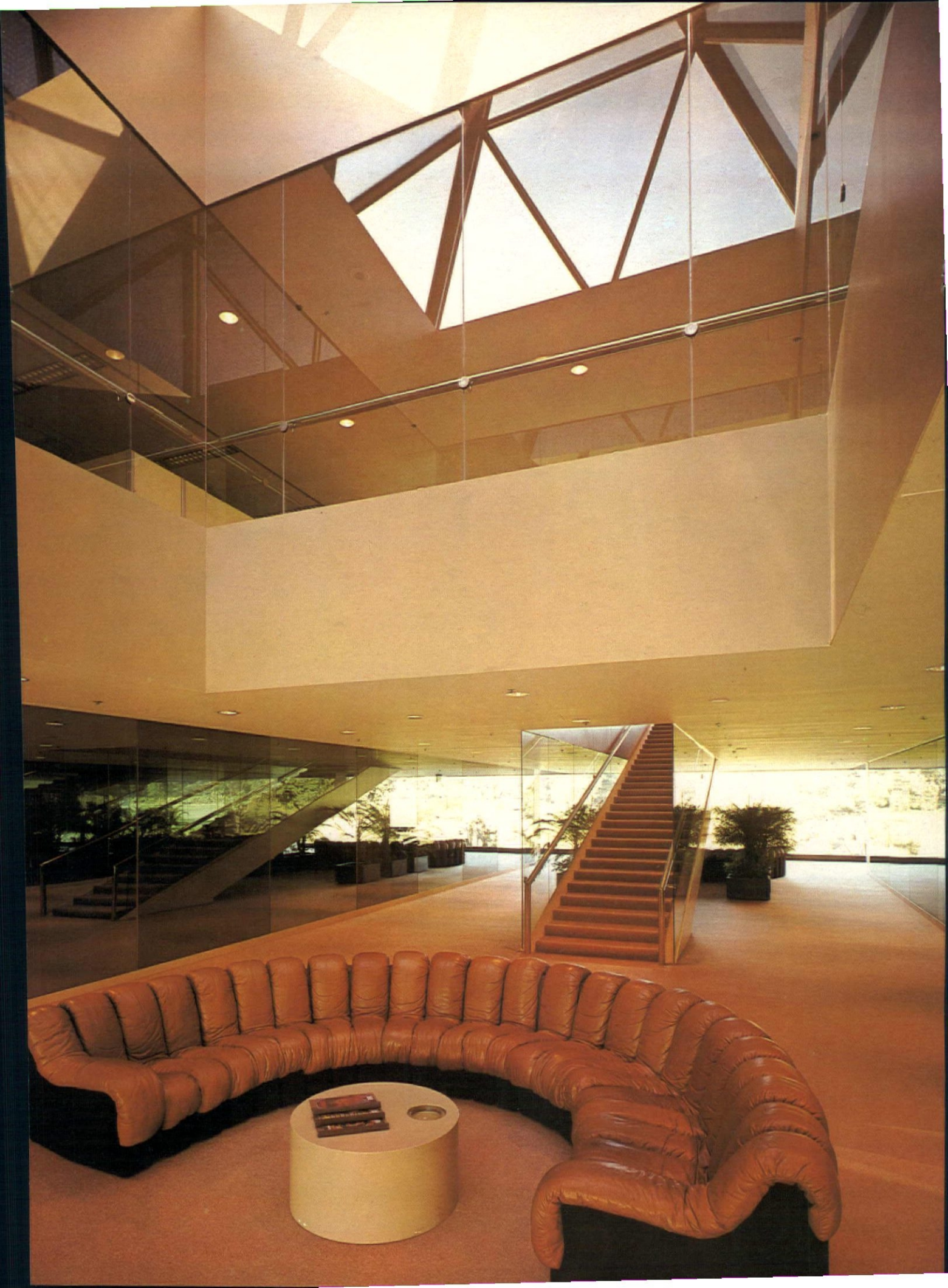
Montages of small objects—stamps, seeds, beans, dolls, flags—encased in large acrylic frames—comprise the principal thematic art, fascinating up close as well as decorative in panorama. They are the work of the graphics consultants, Chermayeff & Geismar Associates.

OLGA GUEFT

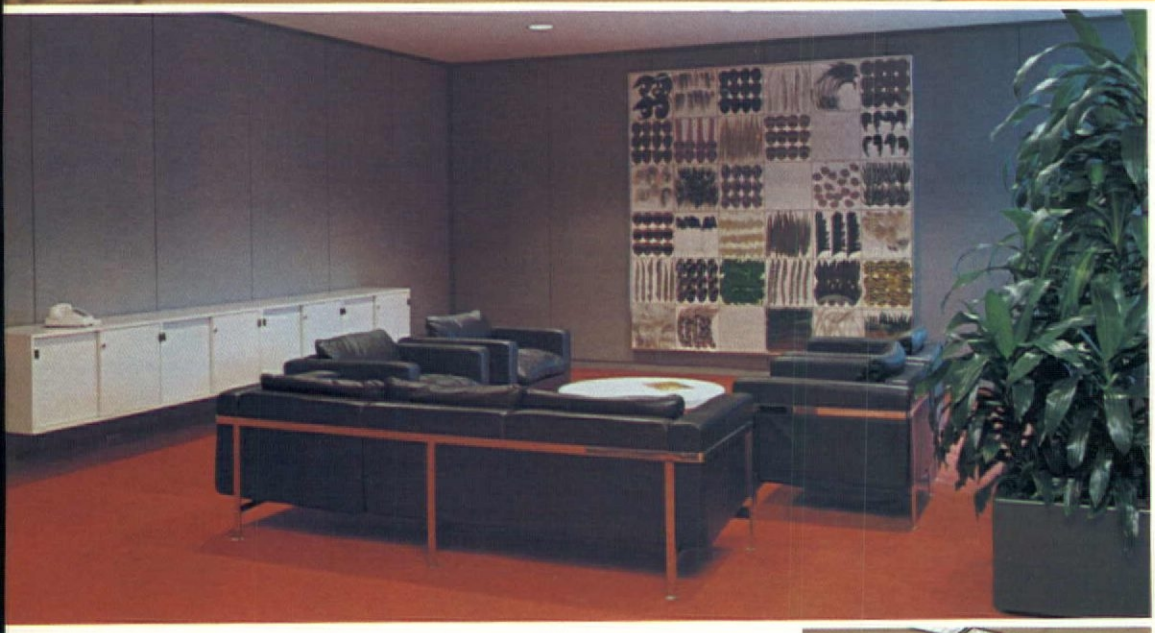


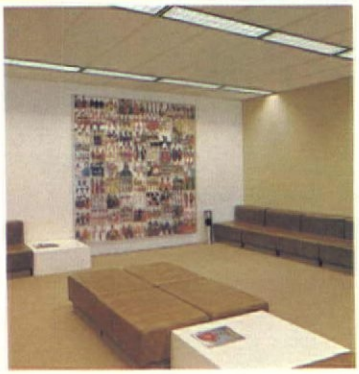


Photographs by Bernard Askienazy, Joseph W. Molitor, Bruce Fowle









Top, both pages: *One of the more fortress-like arrangement of files and round conference areas.*
Middle: *Fabric-wrapped walls in an executive lounge.*
Right: *A waiting area with typical "collection" montage by graphics consultants Chermayeff & Geismar.*
Opposite page, center: *Cafeteria.*
Opposite page, bottom: *Various degrees of privacy with different arrangements of Modulo 3 components and conference circles made of linen-wrapped, fiberglass-core panels.*

EDWARD L. BARNES

SOURCES, GENERAL
Carpet: Lees through **Contract Distributing Corporation.** Vinyl asbestos tile: **Armstrong/Amtico.** Ceramic tile: **Romany-Spartan.** Ceiling tiles: **Owens-Corning-Fiberglas Corp.** Ceiling structure: **Aluminum Simplex.** Venetian blinds: **Levolor.** Perforated wall panels: **Vicrtex (L. E. Carpenter Co.).** Planters: **A. L. Randall Co.** Plants: **Foliage Plant Systems.**
SOURCES, RECEPTION
Seating: **Stendig.** Reception desk: Custom design made by **John Langenbacher Co. Inc.** with "Sideroskin" lacquer finish by **Intrex.**
SOURCES, OPEN PLAN AREAS
Office landscape panels and components: **"Modulo 3" from Tiffany Industries** in **Maharam** brushed wool finish. Conference enclosure panels: **Rose Manufacturing Co.** Work chairs: **Hanseatic Manufacturing Co.** Conference chairs: **Thonet** in **Boris Kroll** fabric. Lounge seating: **Stendig.** Curtains: **Ben Rose.** Accessories: **McDonald.**
SOURCES, BOARD ROOM AND EXECUTIVE OFFICES
Board table, desks, shelving, wardrobes: adapted **Zographos** design. Chairs: **Zographos, Hanseatic.** Lounge seating: **Stendig.** Curtains: **Jack Lenor Larsen.** Fabric panels: **Knoll.** Accessories: **Smith Meta Arts.** Coffee tables: **Zographos.**
SOURCES, CAFETERIA
Tables: **Howe.** Chairs: **Stendig.**

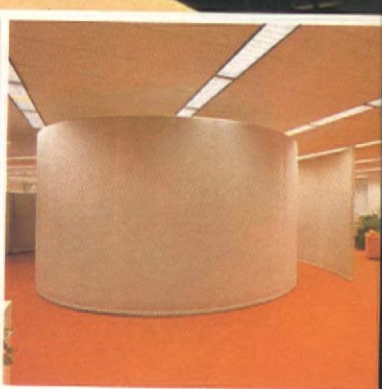




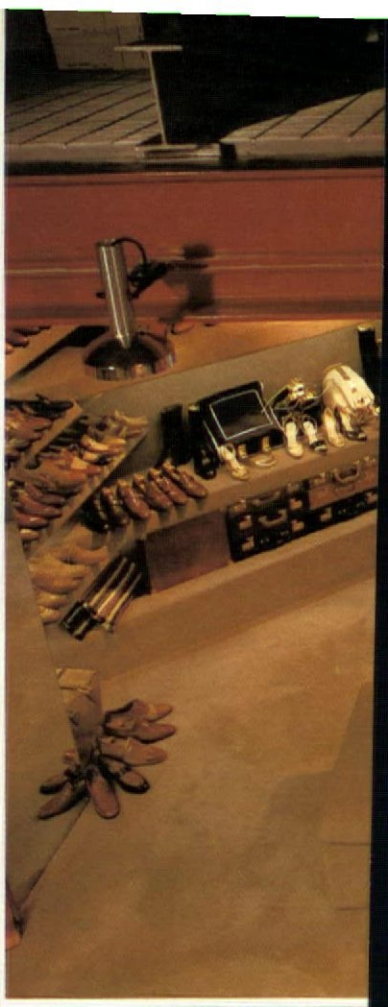
Architects: **Edward Larrabee Barnes**—associates-in-charge: **Bruce S. Fowle** and **Martin E. Rich;** space planning: **Thomas Czarnowski;** interior design: **Mary Barnes.** Consultants: **Bolt Beranek & Newman, Inc.** (acoustical); **Donald Bliss** (lighting); **Peter G. Rolland & Associates** (landscape); **Chermayeff & Geismar** (graphics); **Wolf & Company** (costs). General contractor: **Polera Building Corporation.**

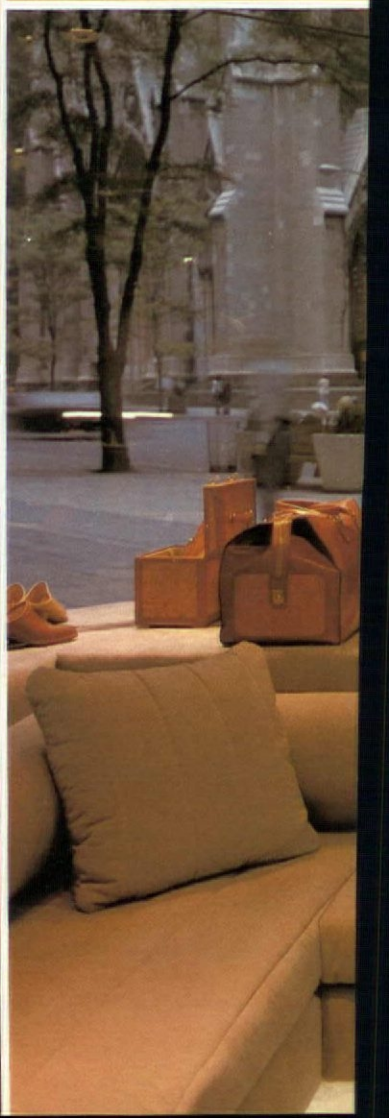






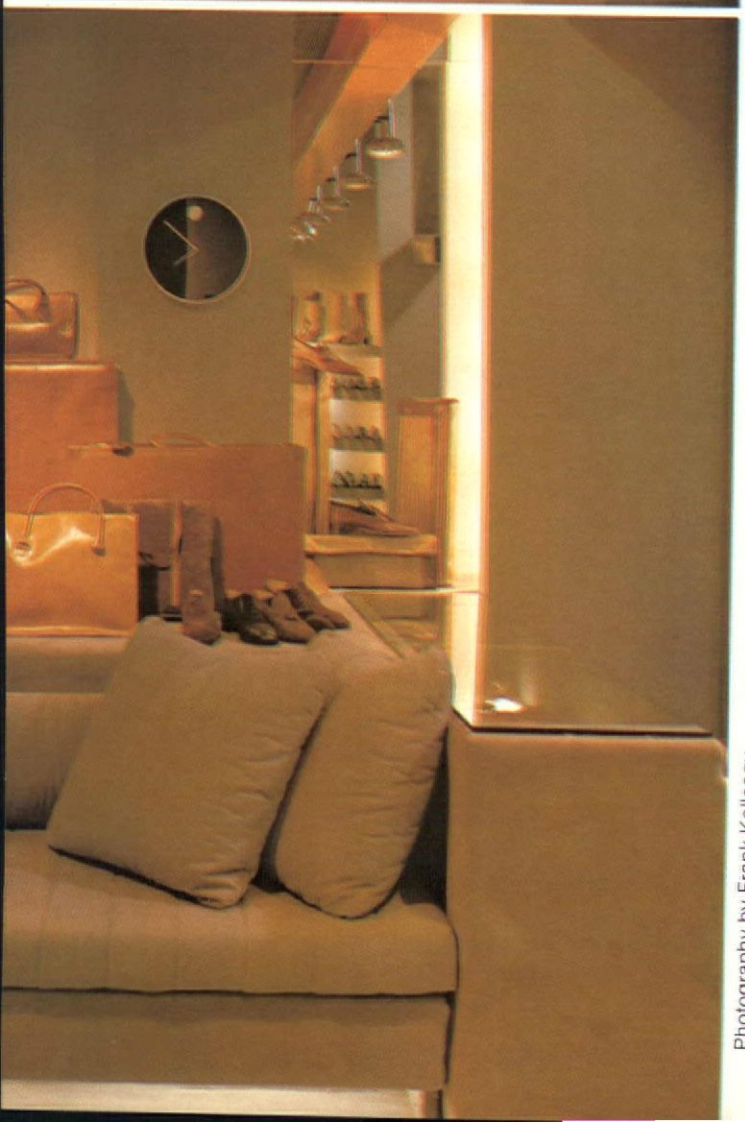

botticelli






botticelli





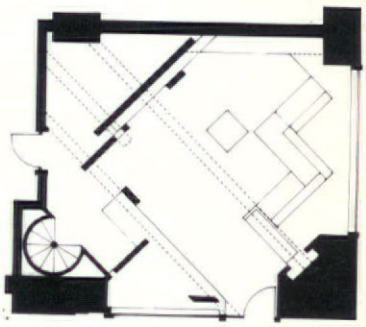
Photography by Frank Kolleogy

STEDILA DESIGN INC.
BOTTICELLI STORE

Construction *will* hit snarls and a small space can complicate planning. In the design of the Botticelli shoe/luggage shop at Rockefeller Plaza in Manhattan the I-beam (painted red) had to be delivered at 4 a.m. and immediately fitted into its diagonal position as "there was nowhere to lay it down," say the designers. They enlarged the former Delta ticket office by creating vertical and horizontal space where all levels of activity are visible. A steel grille forms an exposed second level with spiral staircase leading to storage (that becomes part of the design with white shoe boxes—3,000 of them—on metal shelving against matte black walls). Stepped-up carpeted platforms are used for seating and display. Other elements that visually enlarge the space and give a sense of turning corners are the mirror panel baffles running up into the grille, and indirect lighting behind the panels and under banquettes. Silvery track fixtures and the neon sculpture add a bit of theater and whimsy. Seating upholstery is trough-quilted in a brushed, suede-like cotton dress fabric.

John Stedila founded his firm five years ago, soon adding contract work to residential design through commissions from the 7th Avenue fashion world. Since Tim Button joined the firm less than two years ago, the work has broadened to encompass banks, offices, and a discotheque.

BETTY RAYMOND



Upholstery fabric: **West Point Pepperell.** Quilting: **Guild Needlecraft.** Track lighting: **Lightolier.** Neon sculpture and sign: **Let There Be Neon,** John Tanaka, sculptor. Steel grille: **I.K.G. Industries.**







KAGAN & ASSOCIATES
KAGAN CO. OFFICES

Custom designed open planning in recycled commercial loft space

Photography by Robert Perron

Like Julia Childs' kitchen, John Updike's library, or Horowitz's record collection, the offices of design firms are expected to do more than just function in the usual way; they are also seen as manifestations of their owners' standards. One such recent manifestation is the exemplary Dallas office of the HOK firm (in our July issue); another is this new office in New Haven, Connecticut.

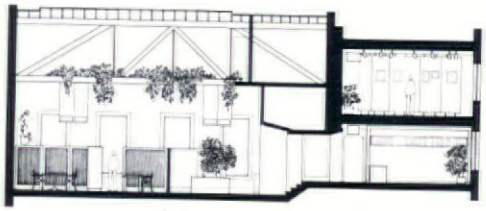
The Kagan Company is an interconnected group of six different companies dealing in different ways with building design, building construction, real estate ventures, product planning, and property management—in other words, a design firm very much of the 1970s, wisely providing a broad range of related services. The crucial element among the six, called Kagan & Associates, is the group's architectural and interior design group, recently called on to find new working space for the entire group.

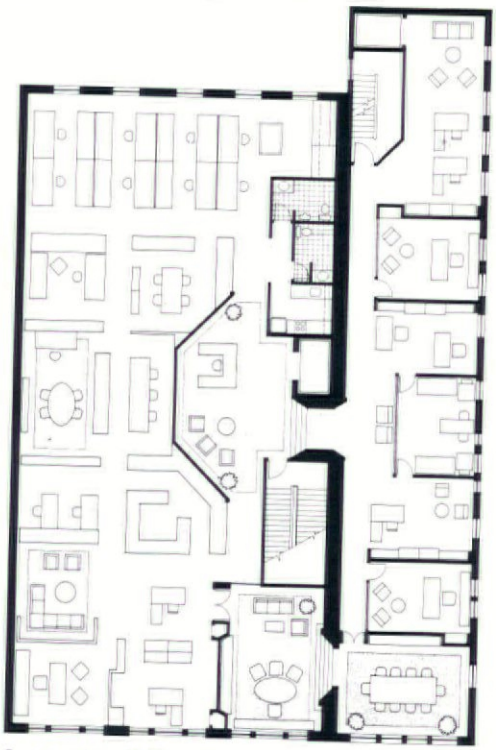
The space selected—after a search that lasted three years—is at the top of two adjacent turn-of-the-century commercial buildings. It was well-located, in the heart of downtown New Haven, but only roughly finished, having been unoccupied for 40 years. Complete modernization was needed, but with care for preserving the appeal of the space's sturdy materials, exposed structure, and unusual height.

Such preservation seemed to call for planning as open as possible. Open planning, indeed, is commonplace in drafting rooms, but often in the form of dismal rows of drafting tables, layout boards, and plan files. The Kagan design keeps all elements in the large main room well below the architectural drama being played above, yet provides as well some uncommon provisions for separation of functions and acoustic and visual privacy. Partitions, seven feet high, are custom designed and covered with Eurotex's "Acousticord." The double height at the center of the main room has been transformed into a skylight, and is further dramatized by plantings and by "Icon," a hanging of wood dowels, jute, and manila cord created for the space by Joy Wulke of Fiberworks, New Haven.

STANLEY ABERCROMBIE

Executive oak desks: **Modulo 3** and **Knoll International.** Secretarial units: **Modulo 3.** Reception area chairs: **Breuer Wassily** chairs from **Knoll.** Drafting and secretarial chairs: **Knoll.** Executive chairs: **Steelcase.** Conference room chairs: **Prague** chairs from **Stendig.** Conference room table: designed by **Kagan Co.,** built by **Eastern Woodworking.** Wall system: designed by **Kagan Co.,** built by **Panza Construction.** Files: **Steelcase.** Marble table in reception area: **Platner** design from **Knoll.** Track lighting: **Wiremold** and **Lightolier.** Recessed lighting: **Lithonia.** Fluorescent lighting: **Worklite.** Window blinds: **Levolor.** Carpet: **Philadelphia Carpet.** Plants: **The Blossom Shop,** New Haven.







Opposite page: top, *spacious loft area is subdivided by carpeted screen walls into reception, conference, library, and drafting areas;* below, left, *center of space has been opened as a skylight, hung with plants; on the end wall: "Icon" by artist Joy Wulke;* below, right, *conference room leaves unadorned its arched window form.* On this page, *president Kagan's own office a few steps down from the conference room. Section and plan,* above, *show how spaces in two adjacent buildings, separated by a thick bearing wall and a change of level, have been joined into one office. At top of stair from reception room, computers are housed in a glass-walled enclosure.*

DESIGNER'S SATURDAY

A glance at the first decade as seen by members of Designer's Saturday

Photography by Robert Perron

ATELIER INTERNATIONAL

It began with a wine and cheese party ten years ago, during which excited young architects and their spouses helped uncrate the first shipment of Al's Italian furniture collection. "I can still remember the thrill of discovery we all felt," says Stephen Kiviat, executive vice president. Modern furniture from Europe was breaking its Bauhaus mold, and Al was establishing a beach head for the designs in the U.S. of such legendary names as Bellini, Castiglioni, Le Corbusier, Pesce, Ponti, and Scarpa.

Today, the firm that matured with Designer's Saturday has grown from a small regional importing company to a substantially larger one that imports, manufactures, distributes, and sells furniture, lighting, fabric, and accessories on an international scale. European ties are few but deep as before for new ideas and products, as can be readily seen in the striking multilevel New York showroom Al has occupied since 1974 (its third in ten continuous years of growth). However, manufacturing from European and soon American designs is giving Al more quality and cost control, better delivery, and enhanced flexibility (particularly in fabrics). Its Plainview, N.Y. plant embodies Al's long standing involvement with technological innovations.

Marcatré, the sleek office landscape system by Mario Bellini, exemplifies the company's new outlook. "Residential sales are as vital to us as before," says Kiviat. "Yet we are gratified at our growing involvement with commercial and institutional clients."

Of the next decade Kiviat suggests that, "The market will change drastically. There's an overabundance of product. Survival will require worthwhile solutions based on quality materials—luxurious or not—that yield high quality at any price." Al will be there.



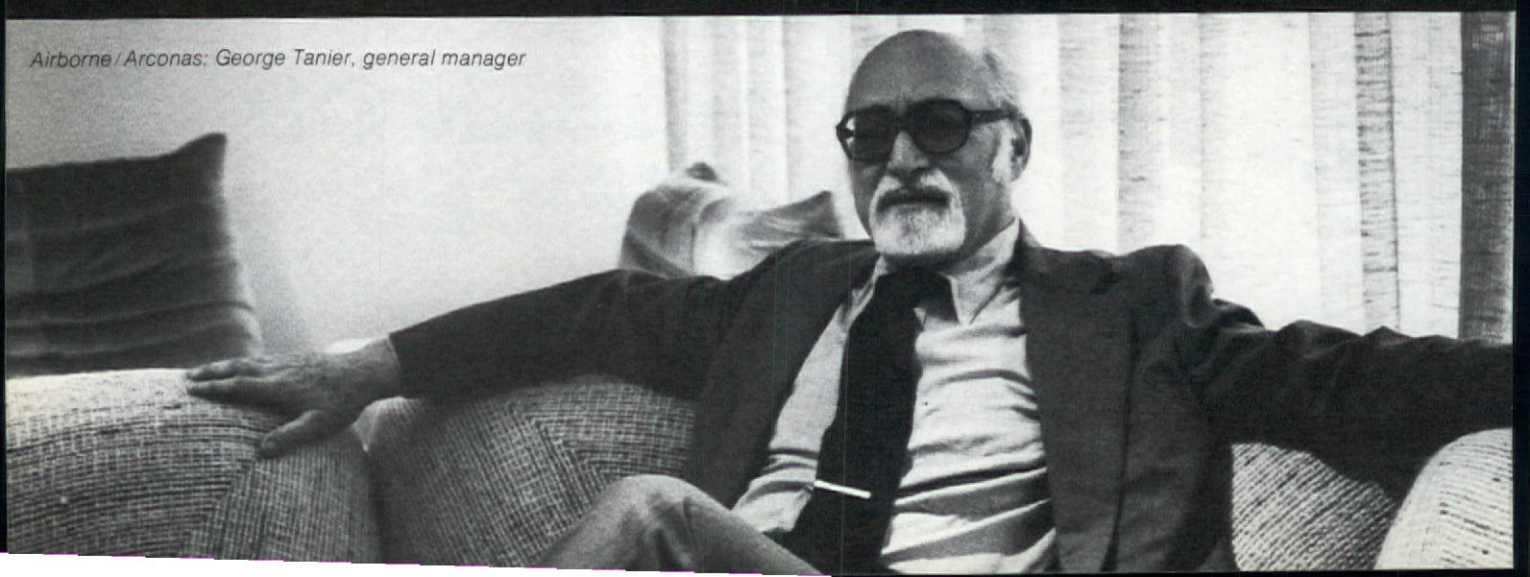
Al: James Rappoport, president and Stephen Kiviat, executive vice president

AIRBORNE/ ARCONAS

Soaring to the sky like Concorde is the inflationary spiral of the French economy, taking its toll of French industry. One such example is Airborne of France, one of the nation's leading manufacturers of modern upholstered furniture by such designers as Olivier Morgue and Michel Ducaroy. Its fluctuating fortunes prompted Airborne/Arconas in North America to sever all ties to the parent company—save for the licensing of designs—in this decade.

While Airborne's prospects show new signs of life, its Canadian-based offspring, owned by president John Neufeld, has a strong market for its own manufacturers. The plant has doubled its capacity since opening. Sophisticated processes such as cold mold foaming are put to the service of designs licensed from European firms like Airborne, Roset of France, and Strassle of Switzerland. North American designs may also appear before long.

Growing independence has enabled Airborne/Arconas to firmly position itself as a source for both contract and residential designers. As George Tanier, general manager of Airborne/Arconas in the U.S. says, "We romance the decorator and demonstrate our validity to the architect. Our New York showroom is useful to both designers. It's beautiful furniture in all its nakedness." Indeed, the soft luxuriant sculptural forms of the collection need no Emperor's new clothes.



Airborne/Arconas: George Tanier, general manager



Brickel Associates: Stephen Brickel, executive vice president, with member of N.Y. staff

BRICKEL ASSOCIATES

Once upon a time, 10 years ago to be exact, Ward Bennett joined Brickel Associates to create an original line of fine furnishings. No wonder that his presence permeates the entire Brickel line, giving it a contemporary classic profile. For Bennett's dedication to beautiful, comfortable, and largely handcrafted furniture and fabrics has been conscientiously nurtured by Brickel in this decade.

Because designs are only as good as the men and machines that produce them, Brickel wisely developed superb manufacturing facilities in New York and Wisconsin. There, trusted master craftsmen, setting their own work rules, take the finest available materials in hand to produce custom and semi-custom furniture which they personally sign.

The Brickel collection has been marketed in this decade primarily by architectural representatives calling on designers, with dealers assisting them in installation and service. Its emphasis on fine seating is evident at once in the elegantly simple New York showroom, where pieces group under dramatic pools of light. "Customers seldom appreciate the labors of creation in furniture making," says Stephen Brickel, executive vice president, surveying 10 years of creative effort on the showroom floor. But they recognize Brickel quality even before they sit down.

B&B AMERICA

His words may sound immodest, but the speaker is sincere. "Take fine design and detailing," says Ed Epstein, president of B&B America, the firm offering B&B Italia in the U.S. "Wed it to high technology and the finest raw materials available, and you can manufacture luxurious upholstered furniture for a wide market. That's the B&B Italia way." His enthusiasm is infectious. Though the B&B collection has been marketed on its own here only a year or so, it's been warmly received in its new settings.

"Our philosophy is to produce a few superbly styled and comfortable models in great quantities," Epstein continues. "We're not trying to be avant garde. We offer luxurious appointments for the prestigious residence, executive office, and contract installation."

The firm's strong performance supports an interesting theory about the interior furnishings business: a furniture collection addressed to an elite audience can thrive on good design, shrewd marketing, diligent service—and sales volumes that would seem trivial to some contract sources. In effect, Epstein's business could be content being "small."

Does B&B America think "small"? Listen to its plans for developing the collection of seating, cabinetry, and tables—which are very ambitious. Walk through its New York showroom—recently designed and executed by Afra and Tobia Scarpa, Enrico Trabacchi, and Leonardo Sideri—which is elegant and comfortable. The B&B America signature is clearly written, and the handwriting is large.



B&B America: Jan Napier, national sales manager and Ed Epstein, president



CI Designs: Annabelle Nemser, showroom manager

CI DESIGNS

"It pleased me to get CI Designs out of the importing business," says its president, John Woodard. As a major source of architectural wood furniture, CI had won the allegiance of many designers for espousing the art of working wood and other basic natural materials into fine seating, tables, and casegoods which CI imported from Scandinavia. Poulsen, Kjaer, Mogensen, Bernt, and Wegner were among its early designers.

Then came the latter years of the 1960s. "Danish expertise in wood was priced out of our market range," Woodard observes. "Currency fluctuations in the early 1970s further aggravated the problem. We then negotiated with our designers and sources to build their designs ourselves." If CI continues to bring upholstery textiles and leathers from West Germany, Switzerland, Poland, Ireland, and Colombia, almost all its furniture is now domestic manufacture.

CI was never attracted to Bauhaus aesthetics nor the man-made materials identified with that movement. Fortunately, America's taste for natural materials and casual designs has rekindled interest in CI's furniture, after a preoccupation with high technology forms and processes. Such developments as versatile marine glues, plywood lamination and molding, and wood bending have kept the product line fresh with designs by Platner, Kreiks, Caffiero, Emory, and of course, the Scandinavians.

Relaxing in the New York showroom, which reflects its strong appeal to architects in simplicity of line and quiet drama of lighting, Woodward says of the coming decade. "We intend to keep making furniture that interests us." That is, furniture designed by architects for architects.



Castelli:
Sandro Longarini, executive vice president
Stuart Gilbert, director of contract sales and marketing.

CASTELLI

Why did a 100-year old Italian furniture manufacturer with an expanding Eu ropean business join Designer's Saturday in 1975? "Prestige," says Sandr Longarini, executive vice president, U.S. operations, for Castelli. "Our basi design philosophy is to build what no one else can do," he believes. "W thrive on technological innovations. You will find design and engineerin patents in virtually everything we create." The stress on original work b Castelli and the Artemide line it distributes is certainly in keeping with th spirit of Designer's Saturday.

Aside from gaining wider recognition for its achievements in design an technology, Castelli seeks access to America's mass markets for its highl automated factory output. A company capable of producing some 1500 t 2000 Plia folding chairs daily is understandably eager to capture its share c the U.S. market, for high volume production is the key to amortizing high re search and development costs.

"In 1977, we are geared for greater independence," says Stuart Gilber director of contract sales and marketing. "We meet performance standard here that differ greatly from those in Europe. Fabrics and cushioning satisf U.S. standards of fire retardency. We pass caster and mechanism tests." A assuring sign that Castelli understands U.S. business is its inclusion in GS schedules.

Greater independence has come in a variety of other ways besides specif cations (which now conform to U.S. standards on *both* continents). Castelli American inventory is becoming American, now in manufacture, later in d sign as well. "We now have the opportunity to initiate products here f uniquely American needs," Gilbert says in reference to the 60,000 sq. plant on Long Island. "Our designs will come from in house designers (a Gian Carlo Piretti was) and freelance designers too."

When Italian brilliance meets Yankee ingenuity, those sparks should fl

DESIGNER'S SATURDAY

DUNBAR

The coachmaker from Linn Grove, Indiana who founded a furniture company with friends when the horseless carriage drove his former business away in 1919 would be pleased to see what has become of that company. Skills Aloysius Dunbar prized are in active use producing fine contract and residential furniture today. The look of the design collection in 1977 shows the teaming of trained hands and eyes with advanced technology, choice materials, and professional design.

Furniture by professional designers for interiors by professional designers came early enough. Dunbar "styled up" in 1929, hired designer Edward Wormley in 1931, and won public recognition for its Modern style at the San Francisco Fair (1939) and the Museum of Modern Art (1945). Designers like Charles Gibilterra, Bert England, Rex Good, Terry Rowe, Robert Thorpe, and the team of O.B. Solie and R.G. Sonnenleiter maintain the Dunbar tradition to this day.

Dunbar's business prospects improved dramatically when it became a division of General Mills in April 1975. "Dunbar is poised for a whole new era," says Michael V. Parrott, Dunbar president since August 1974. Aside from the supportive role of General Mills in marketing and finance, Dunbar has almost complete autonomy.

Putting on a fresh face includes a brilliant new New York showroom design by Terry Rowe, which takes visitors down a zig-zag gallery that opens into vignette settings of subdued color and dramatic lighting. For the decade to come, Parrott [illegible] "Our products will satisfy [illegible] people's physical needs, [illegible] their sensuality as well [illegible]

Dunbar: John Weatherhead, Eastern sales manager



Cumberland Orsenigo: Oscar Krug, president

CUMBERLAND ORSENIGO

Oscar H. Krug, president of Cumberland Orsenigo, feels that furniture must sell itself. The company therefore shies away from anything other than a straightforward, minimal setting.

Krug sees no important market milestones ahead. However, he does see a gradual maturing of Designer's Saturday. Whatever happens, Cumberland Orsenigo will continue producing a professional product, designed and built as a classic, for its customers.

As for the industry's next 10 years, major design changes will probably occur in casegoods, especially due to the effect of computers. Seating is now undergoing drastic technological changes. As fine upholsterers become scarce, manufacturers are obliged to use new labor saving technology.



GF: Jean Kaufman and Pat Lannon, N.Y. staff



Eppinger: Robert Eppinger, president

GF BUSINESS EQUIPMENT

GF Business Equipment Inc. was originally organized in 1902 as The General Fireproofing Company. GF has been concentrating on the manufacturing of metal office furniture since 1925, and has developed a number of innovations including an aluminum seating line developed in 1930, drop front filing units, produced in 1934, and the contemporary 1000 Series desk, designed by Skidmore, Owings and Merrill in 1959. Further innovations include the 40/4 stacking chair, designed by David Rowland in 1964, the Davis Allen Collection, produced in 1970, and the Environmental Systems Program, an open office concept produced in 1972. Later GF developments such as the modular Quantum System of lateral filing and storage, and the GF Cube Desk, were produced in 1974 and 1975 respectively.

GF launched a unique marketing-inventory program in 1973, called RFD (Ready For Delivery), which permits office furniture to be shipped in 3 working days after receipt of the order by the factory.

GF office furniture systems are created from harmonious combinations of desks, files, and chairs. Its Environmental Systems Program uses GF's entire line of contemporary products to offer three basic solutions to open office planning, and the post and panel system is reported to be almost endless.

EPPINGER

Traveling parallel paths, Designer's Saturday and Eppinger have been good companions. "We were a new company," says Robert Eppinger, president, "and Designer's Saturday was a good launching platform. It helped us focus our market."

That market remains faithful to the executive offices it has furnished from the start with Al Herbert's Cube group, but the company's focus has broadened significantly. The first step: TRM, an early open plan furniture system. Perfecting a panel system with more flexibility while still bearing the Eppinger hallmarks of finest materials and craftsmanship, professional engineering, and modern technology produced the Emetric system. Today, Eppinger systems represent state-of-the-art office design that Eppinger likes to describe as a "management tool to achieve business goals" with task/ambient lighting, power/communications, and acoustic control.

"Business needs a *working* environment," he continues, "that improves the morale and productivity of its increasingly better educated and higher paid personnel." Recognizing this trend, the company now markets both its executive lines of desks, tables, seating, and casegoods and its systems as concepts of economy, flexibility, utility, and naturally, design.

Even as Eppinger moves aggressively into the "office of the future" with proven engineering skills—as demonstrated in the GSA office building in Manchester, N.H.—it still welcomes designers needing special solutions to unusual problems. Surveying the sleek, understated New York showroom, Eppinger comments, "Designers still look to us for help in developing new forms and functions in furniture. This showroom is for them. But our best showrooms are our completed installations." Eureka—it works.

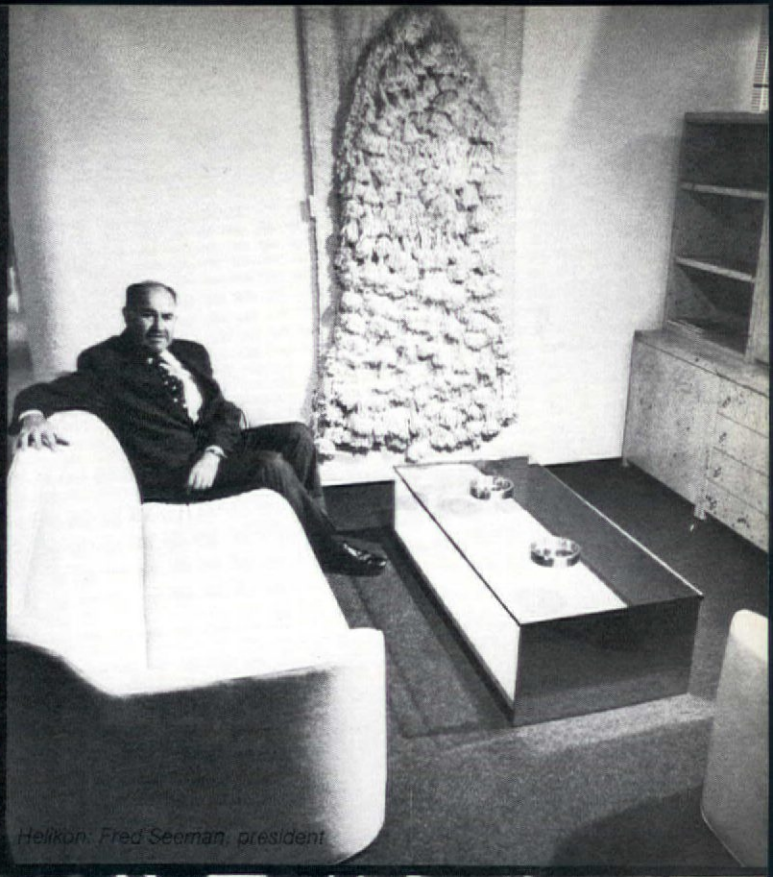
HELIKON

If Charles Lindbergh had good reason to refer to the *Spirit of St. Louis* and himself as "we," Fred Seeman finds it equally useful when speaking of Helikon, the furniture company he founded over 10 years ago, and Designer's Saturday, the institution he was so instrumental in creating. "We've seen tremendous growth together," he remarks. "Designer's Saturday gave us the push we needed. We were regional in scope. We are national now. Our designs are shown across the U.S. Helikon's production volume is seven times greater than it was then."

In this decade, Helikon evolved its own design philosophy in ways that sometimes surprised its president. "If you told me in 1967 that Helikon would design classic pieces, I wouldn't have understood you," Seeman reveals. "Now designers seek us for help. They know we stand for modern design of enduring quality—design that lasts."

Design, craftsmanship, and service: these were the ingredients of Helikon's success. Robert Becker, executive vice president, designed its "rounded" look in wood and upholstery as an alternative to the massive concrete forms of Brutalist architecture. The company manifested its belief in high standards of manufacturing with liberal use of fine solid woods, stainless steel, bronze, and resilient cushioning materials capturing the feel of down, a tradition fully honored in Helikon's new Connecticut factory (INTERIORS, November 1976, pp. 100-103). Customers quickly discovered that Seeman wasn't kidding in describing Helikon as a "personal company, one that cares. We delegate authority only to those who are willing to listen. We value a reputation for respecting our customers' concerns."

The New York showroom states this succinctly. Calm, refined, and spacious, it is a foil to Helikon's collection of seating, desks, tables, casegoods, and the new open plan "Options" furniture system. Though it may change some day as Helikon's interest in the residential market grows (there may be two distinctly separate spaces), the Helikon style will be readily discernable. As Seeman says, "Residental taste in America is rising to our level of quality. And we're ready to meet it."



Helikon: Fred Seeman, president

Harter: Bob Mulcahy and Pat Lally, N.Y. staff



HARTER

Harter Corporation, a member of Designer's Saturday for the past five years, is renowned for designing and producing chairs which promote good posture. Harter has had a New York City showroom for the pasty thirty years.

Its product line includes the new Muffin Series, designed by Kuypers Adamson Norton, Toronto, the 7600 Series, 2500 Series, 2600 Series, VMS Seating, and the brand new Harter Wall—an acoustical wall program for open office design. James Breidenbach, current head of design at Harter, advisor for the Koepke 7600 series and advisor on VMS Seating, was preceded by such designers as Earl Koepke and Stuart John Gilbert. These designers won numerous awards in national competitions, and their work often represented great design advances.

As for the future, Harter sees a continued advancement in its upholstered VMS Seating, considerable further development on the Harter Wall, and an upcoming Sklaroff System, originally created for hospital use, but applicable in the nursing-home/geriatrics field.

DESIGNER'S SATURDAY

DESIGNER'S SATURDAY

ICF

More than one critic has observed that Modern design requires a "leap of faith"; that accepting the validity of functionalism means swallowing whole a dogma evolved in Europe around 1914. Perhaps it is so. To hear the story told by ICF, which has been importing Modern furniture for years, the faithful are eventually rewarded.

"Ten years ago, the fact that we were a major showcase for Finnish modern furniture by Alvar Aalto and others didn't pay the rent," says Pat Hoffman, vice president. "The Bauhaus revival was in full force. Mies, Breuer, and Corbu with their black leather and bright chrome were 'in.' Our natural look in wood was 'out.' We lived on the appeal of our office chair line, and continued to believe in our designs."

The acquisitive, appreciate attitude of a museum curator shaped the ICF collection and sustained it through trying times. "We've always selected pieces whose design, materials, and construction called for recognition," Hoffman says. "We think good furniture and fabrics should be made available. Nobody needs more junk today."

Bringing Finnish design, the Interlubke wall system (first in white, now also in black), various Italian works, or the early Modern designs of Josef Hoffmann to the U.S. has frequently been a series of crusades which, once won, finance the next ventures. But each of the "experiments" has vindicated ICF. "After the Whole Earth Catalog era, Americans became very receptive to the natural forms and materials of our Aalto designs," Hoffman points out.

It takes time and care to select new designs for ICF. Yet Hoffman and Sam Friedman, ICF president, find their search for quality as exciting as ever in this tenth year of Designer's Saturday. Pausing for a moment in ICF's New York showroom, where the striking aesthetic of black walls, raised platforms, and the memorable grid ceiling of taut strings was evolved, Hoffman is already prepared for the next campaign: Interwall. "At a time when everybody is rushing into open spaces," she says, "we're taking the avant garde position of defending the need for closed spaces as well." Thus Interwall will create partial or total enclosures with storage, doors, and windows too. Citizens of the design world, to arms!



ICF: Pat Hoffman, vice president



INTREX

Mighty trees may from little acorns grow, yet Intrex and its siblings Habitat and Architectual Supplements, are doing very well "filling designers' niches for the last 10 years." So declares president Leonard Eisen of this "mini-conglomerate" producing furniture, lighting, and accessories. "We look for unfulfilled needs. We don't hesitate to try new things."

Behind these courageous sentiments is a shrewd organization exploiting well defined market positions. The missing links are there, surprisingly enough. "We're not a huge business," Eisen admits. "Diversification has occurred at our customers' request. When they bring us a problem, we research it for an original solution."

Eisen and Paul Mayen, Intrex executive vice president and designer foresee a broadening of the product line. "We hope to encompass more facets of interior design, so that designers need not shop endlessly for complementary lines," says Eisen. "We offer compatible design, quality materials and craftsmanship, and unique solutions."

Of the New York showroom, Eisen says, "It features situations in miniature. Our settings show our products in use." And what exotic settings: tables, lamps, and accessories you can find in the Design Collection of the Museum of Modern Art.

Intrex: Leonard Eisen, president

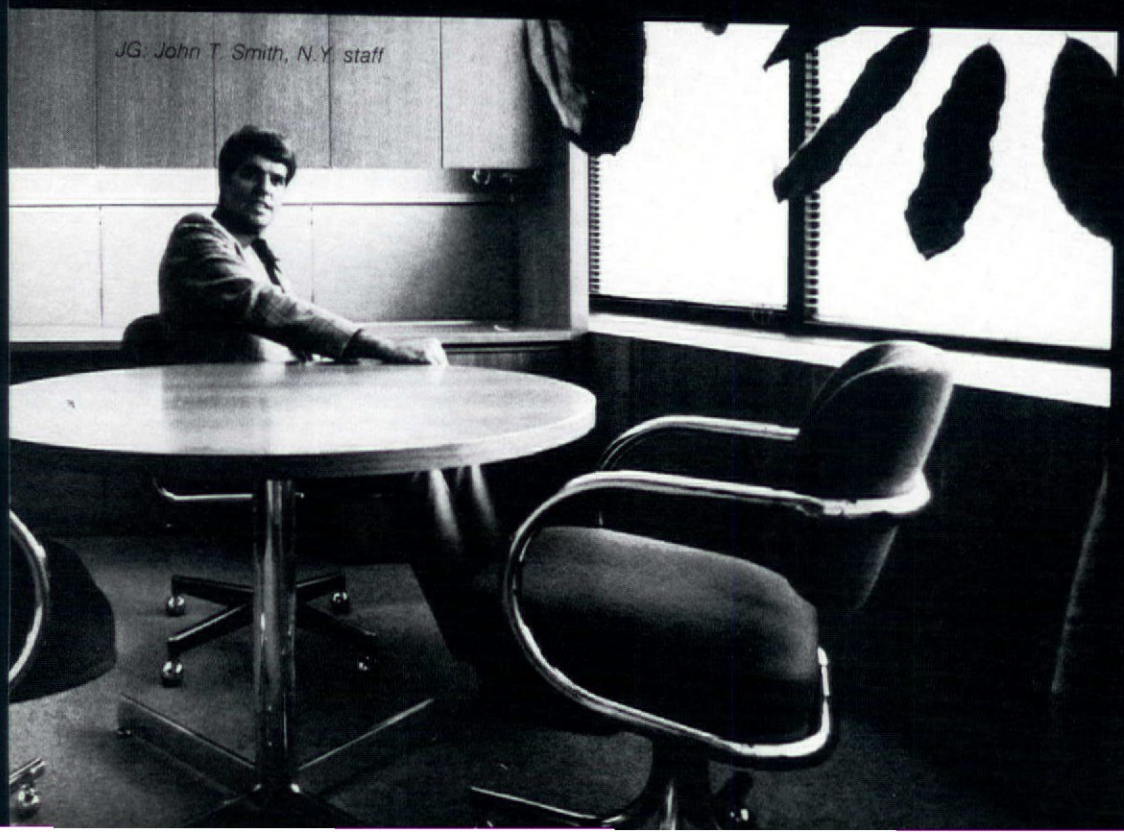
JG FURNITURE

For the past ten years, JG Furniture has been devoting itself to identifying interior problems, and solving them through innovation. Since 1967, JG has concentrated on open planning office furniture, auditorium seating, and lighting.

JG's open planning office furniture includes three separate systems: the Upholstered Panel System, a flexible, easily assembled fabric covered wall system requiring a minimum number of parts; Illuminated Open Planning which is the combination of a work surface, storage, files and total office lighting into a single work station unit; and the Reveal Wall System, which is completely interchangeable and flexible panel system incorporating U listed chambers for power and communication lines. Work surfaces, storage and lighting can be hung on wall panels on 2 inch increments.

JG makes three separate auditorium chairs, and both free-standing and tack-on lighting fixtures to be used either with the JG open planning furniture or existing furniture. JG has been a pioneer in the art of integrated task and ambient lighting into open plan furniture systems, and this year standardized a level of performance for task lighting which was not previously achievable either through commercially available fixtures or even custom fixtures.





JG: John T. Smith, N.Y. staff

KNOLL INTERNATIONAL

For the company that became a legend in its own time, the past ten years seem no less active than the first. Florence Knoll had retired from Knoll Associates in 1965, leaving the organization she and her husband, the late Hans Knoll, had so decisively shaped into a showcase for Modern interior furnishings intact and in good hands. Knoll's latest decade is one of transition through artistic and economic growth.

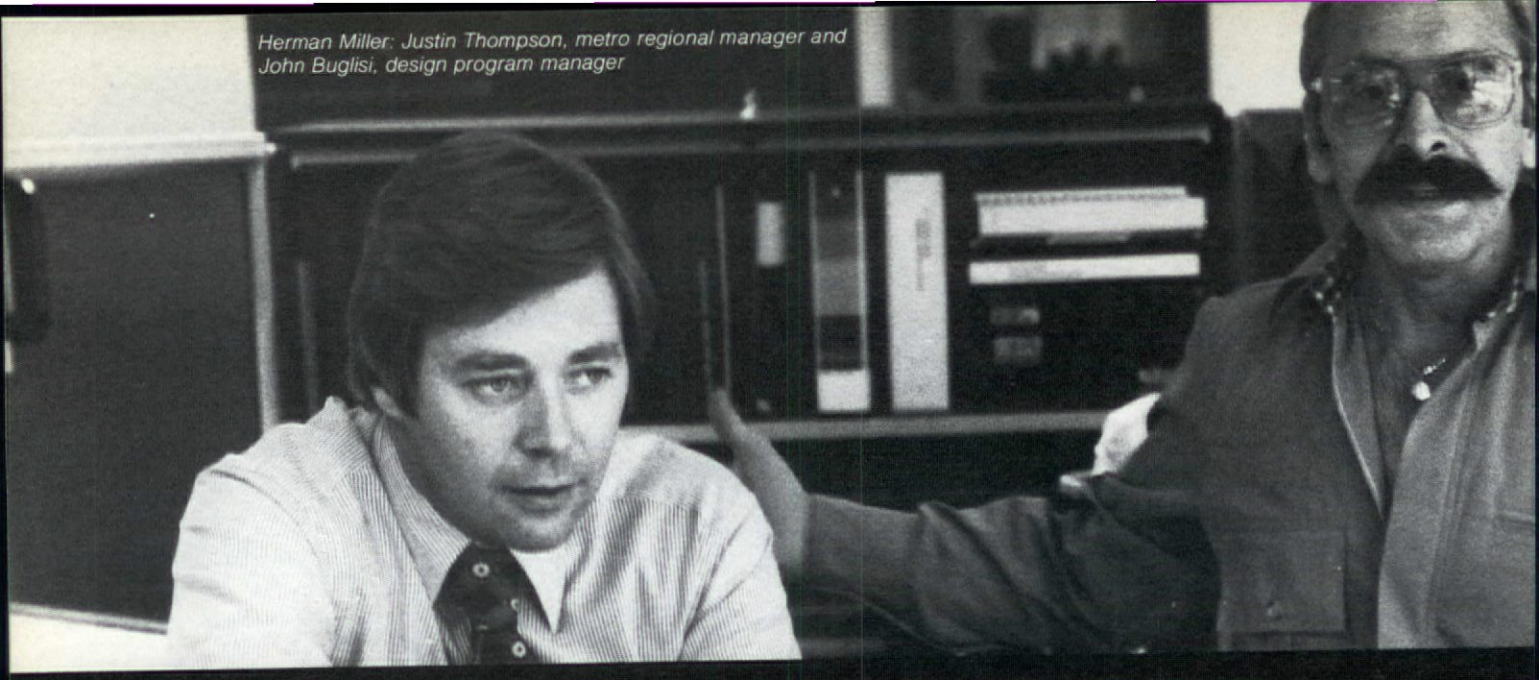
Knoll Associates was sold to Art Medal in 1965, which sold it to Walter E. Heller International in 1967. With operations in 29 countries by 1969, it was renamed Knoll International. General Felt Industries acquired Knoll in 1977. Marshall Cogan and Stephen Swid, principal owners of General Felt, became president and chairman of Knoll, respectively. Other appointments: Larry Ryan, senior vice president and chief of operations; Ralph O'Brian, vice president, finance, and chief financial officer; Gary Beals, vice president, sales; Don Rorke, vice president, operations/marketing and manufacturing; George Johnson, New York regional manager.

Its design collection acquired existing designs by Wegner, Breuer, Matta, Takahama, Magistretti, Scarpa, Tippett, and Castiglioni through secured rights (Wegner) and outright purchase (by buying Gavina, S.p.a. in 1968), while continuing to nurture original ideas from designers like Mies, Platner, Rasmussen, DeFuccio, Morrison and Hannah, Stephens, Zapf, Pfister, and Aulenti. Knoll's fabric tree grew vigorously in this heady atmosphere.

Production and marketing flourished likewise. Knoll established factories in Paris, France and Foligno, Italy, even as it enlarged its Pennsylvania facility. Showrooms in the U.S. proliferated, and the New York showroom moved for the fourth time, from 320 Park Avenue to 745 Fifth Avenue, where Gae Aulenti created a subtly elegant space.

Facing the latter 1970s and beyond, Knoll still stands at the forefront of its industry. Having committed further resources and prestige to both its renowned furniture design program and the Stephens and Zapf open plan furniture systems, it is ready to meet the next ten years on either terms.

Knoll's graphics maintains high standards for the industry. Then again, with the talents of Massimo Vignelli, graphic designer, Cristine Rae, creative writer, and Herbert Matter, photographer, what else could Knoll expect? "I know this may sound repetitive," says Don Rorke, "but each chapter in our history seems to close with 'and Knoll is still growing.' "



Herman Miller: Justin Thompson, metro regional manager and John Buglisi, design program manager

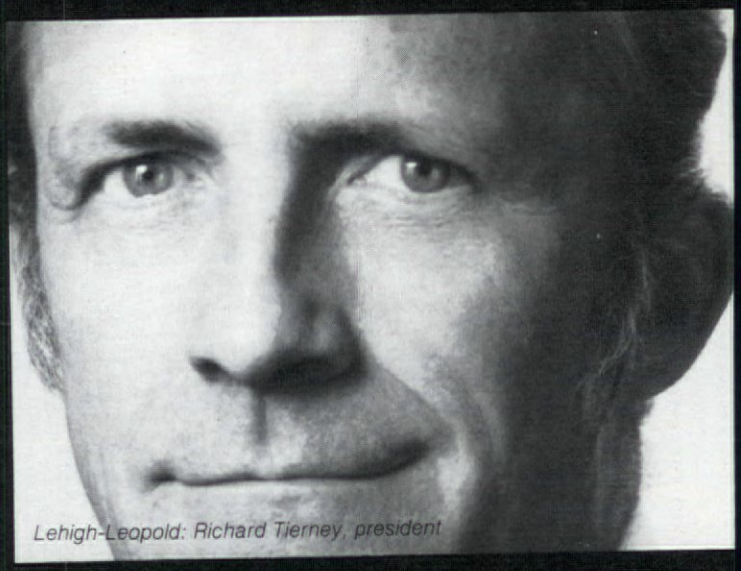
HERMAN MILLER

Blink your eyes, and in just ten years Herman Miller has made a remarkable transition from a fabled house of avant garde architectural furnishings for prestige homes and executive offices to a laboratory and classroom of environmental interior design for living, working, and health care founded on a systems approach to problem solving. Nor is the metamorphosis complete. Herman Miller continues to perceive itself as a messianic influence in the industry.

Adding Robert Propst and later, Bill Stumpf, to the original "brain trust" of George Nelson, Charles Eames, and Alexander Girard had the immediate effect of orienting the company towards operational and behavioral analysis as the programmatic basis for design. Out of this critical mass of gray matter and artistic creativity came Action Office and Coherent Structures, whose debut left most industry observers in awe and confusion: two comprehensive furnishing systems for open or closed, orthodox or unorthodox, large or small applications described as exploded drawings of conceptual parts. Ergon, the ergonomic office seating group, brought a sophistication to the industry heretofore imported from Europe. Further product developments by Propst, Stumpf, and others have honed in on highly specialized needs of the office work force like data processing, word processing, technical work, executive optional appointments, lounge seating, and conference tables. Herman Miller wants to be the department store and boutique of the office interiors market.

However, converting the infidel has obliged the company to aggressively prosyletize businessmen with educational seminars; carefully instruct dealers in its products; to create a "Rapid Response" 48-hour shipping program for basic systems stock components. President Glenn Walters' decision to end the company's unofficial role as the "unpaid prototypes of industry" has spurred further research and development of a new generation of office systems geated to a business machine dominated environment, and inspired cost saving refinements of existing hardware to facilitate a strong marketing effort.

Topping this all will be a redesigned New York showroom. If it doesn't look like home, it will soon feel like it. You can expect nothing less from Herman Miller.



Lehigh-Leopold: Richard Tierney, president

LEHIGH-LEOPOLD

One hundred years old! And as timely as the task/ambient light radiatin from its new open plan system, AXii by Guy Norman, is Lehigh-Leopold Fu niture, a producer whose furniture collection is both a showcase of moder professional design and a living testament to a century of craftsmanship. Th Lehigh-Leopold "look" is as diversified as the wood, aluminum, marbl steel, and granite it uses. What makes it one great collection by such note designers as Warren Platner, Ward Bennett, Fuller Robinson, Richar Thompson, Jerome Caruso, Larry Lerner, Fred Schmitt, Guy Norman, an Allan Gould? Quality—in its "superb and unrelenting" sense, a "conscio cultivation" of beauty and logic.

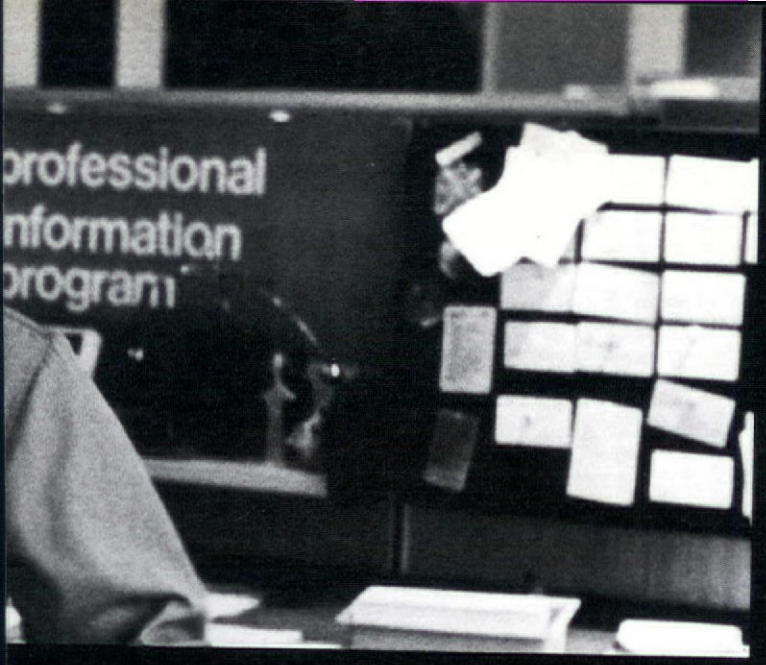
Quality is built into each product from the start. In its Burlington, Iowa ma ufacturing facility, Lehigh-Leopold has maintained the highest standards quality control throughout the past decade through complete control of e ery production phase. All aspects of fine furniture manufacturing occur u der one roof.

Such a highly productive resource has been placed in the service of suc notable designs as the Pedestal group by Platner, seating and tables by Be nett, Michelangelo® Just Call It Mike furniture system by Lerner and Schm Solve System of ganging and stacking units by Robinson, elegant loun and office seating by Thompson, balanced arc Palazzo chairs by Carus classic wood seating by Gould, and AXii open plan system by Norman.

A broad, sweeping showroom space in New York by Mort Gerard gives t Lehigh-Leopold collection a sympathetic architectural setting. Muted col ation, stepped carpeted platforms, spot lighting, and the designs themselv arranged in vignettes, do the rest.

Taking the pulse of America's changing business interiors is Lehigh-Le pold's avowed goal. Its current design research program is already looki into the electronic office of the future. The results could be surprising deed; with new products appearing all the time, the hand that takes t pulse gets more sensitive each day.

DESIGNER'S SATURDAY



PACE COLLECTION

"After a planting of creative seeds 10 and more years ago," says Irving Rosen, vice president of the Pace Collection, "by my brother Leon Rosen (Pace president) and myself, we can view this past decade as our most dynamic growth period ever." In fact, the designs by Irving and Leon Rosen and Janet Schwietzer, joined by Italian designs first imported some 10 years ago, have established themselves in the minds of professionals and knowledgeable laymen for high standards of design, craftsmanship, and sheer opulence in contemporary furniture, fabrics, and lighting. Even its competitors admit it: Pace is a singular success.

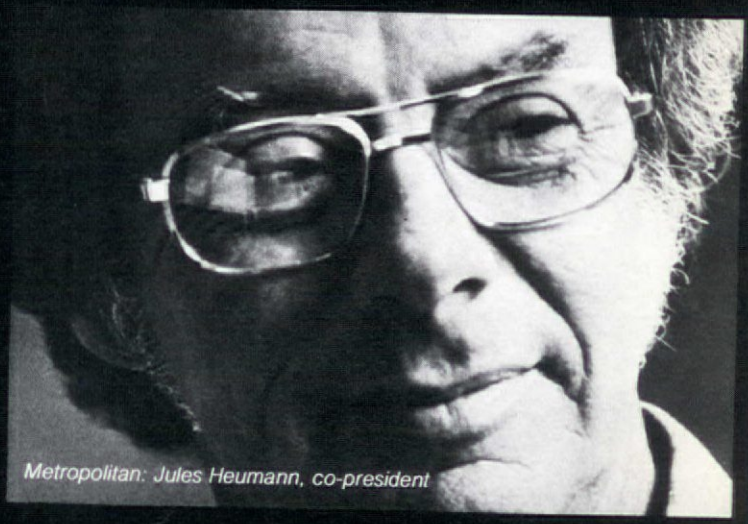
A predilection for doing the unexpected led the company to use daring new materials, construction techniques, and designs that quickly established its reputation. The harvest of its design research is replete with design copyrights and patents. Does the emphasis on originality suggest a prestige market for its products? Pace knows that market very well.

"Our advertising program is very aggressive," Rosen admits. "Leon and I evolved a classic technique for displaying merchandise more than 10 years ago. We clearly define our products in sympathetic settings so that creative designers can effectively see, identify, and imagine our products as they might use them." Evidently it is a universal message. Contract and residential sales account for equal shares of the business.

The New York showroom is where the inimitable Pace signature evolved, and its angled walls, platform and elevational motifs, soft lighting, accessories, and rich brown walls have been the prototype for subsequent expansions into new showroom terriotires across the nation. "The space tempts you around the corners," is Rosen's explanation of the formula's success. "In this context, our designs in choice hardwoods, stainless steel, acrylic, and other fine materials show our customers that we accept the challenge of leadership." Seldom does a challenge look so inviting.



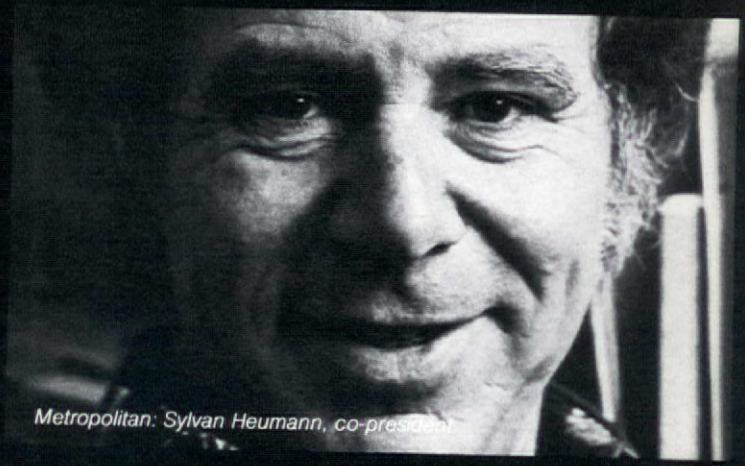
Pace Collection: Irving Rosen, executive vice president, and Leon Rosen, president



Metropolitan: Jules Heumann, co-president

METROPOLITAN

"Design, not fashion" was Metropolitan's rallying cry well before the past decade. From a time when designer Jules Heumann, co-president (with brother Sylvan Heumann) of Metropolitan chased the latest fad, the company has blossomed into maturity with design citations from the AID, California Design shows, and the IBD. A lot of hard work and planning made this possible.



Metropolitan: Sylvan Heumann, co-president

The last 10 years have seen activity on all fronts. Beginning with design, Metropolitan's product line introduced the recoverable furniture concept allowing institutions and businesses to easily maintain furniture over a longer lifetime. This pragmatic problem solving recently showed up in marketing too. QD (Quick Delivery) is the company's special program for designers needing furniture fast.

And the decade's achievements go on: the factory was expanded to doubled capacity; showrooms were established in Dallas, Houston, and Los Angeles; the 8400 table featured an aluminum extrusion functioning as a base. Aside from its own accomplishments, Metropolitan entered the lighting business importantly by acquiring Robert Long Lighting 10 years ago. Adding to original designs by the late Robert Long and Stuart Barnes, Robert Long Lighting continues to grow in stature.

The New York showroom (the John Stuart showroom section assigned to it) is a straightforward contemporary design that reflects the company's current and future concerns. That is, a company perceiving itself as an innovator in design and materials. A company whose design statement is practical and functional. Metropolitan.

HARVEY PROBBER

"In these past 10 years," Harvey Probber reflects, "certain furniture companies watched their collections acquire alter egos. That is, certain designs proved to be sufficiently luxurious and comfortable for residential purposes while still having the solid look of contract work. We at Harvey Probber sought to establish a substantial contract use for the designs we introduced, with a residential use being secondary. Of course, some functions were unique to residential design. These received solutions of their own. After all, you can't be all things to all people."



Harvey Probber: Harvey Probber, president

The founder and president of Harvey Probber understates his case with modesty. In this decade, the company bearing his name boldly into new realms of aesthetics, technology, and even environmental design, with notable success. Modularity was applied to seating and casegoods; cold cure foam molding was mastered in the Fall River, Mass. plant, giving Probber the capacity for fast, efficient upholstery; wicker furniture was given a stylish, sophisticated interpretation in the Modern idiom as the Artisan collection; Advent II set high standards of form and function for open plan furniture systems (complete with task/ambient lighting, power handling, and acoustic control) with one of the most impressive entrants yet seen in this hotly contested market.

"We in the Designer's Saturday group operate at the highest level of a sometimes lofty business," Probber says. "To answer our industry's predatory call, we at Harvey Probber protect ourselves in two basic ways. First, we use the highest technology affordable to create sophisticated designs. Or, we create labor intensive furniture emphasizing unusual materials, a fresh look, and a sense of the individuality of each craftsman we employ."

A delicate balance is likewise maintained in the New York showroom. "It's a matter of complementary philosophies," Probber says. "Clients can better perceive our designs on their own personal terms with scheme-in-use vignettes. On the other hand, architects and specifiers can easily relate to objects in space. We combine both philosophies here." However, whatever Harvey Probber makes and however it is displayed, "We seek the same qualities of validity, endurance, and timelessness."



Edward Axel Roffman Assocs.: Edward Axel Roffman, chairman

EDWARD AXEL ROFFMAN

Edward Axel Roffman Associates Inc., reports a continuous busines growth for the past ten year span. has expanded its factory twice, ir stalled high production precisio woodworking and metal workin machinery, doubled the size of it finishing department, and installe (as well as designed) pneumati equipment for its expanded upho stery department.

For many years the company production and design was heavi involved in institutional contract However, in 1970 a major change the design and marketing approac to the corporate contract field w successful, and Roffman seatir and desks are used extensively major installations throughout t country.

The company plans to contin adding new designs that are origin in concept, based not only on ae thetics but quality construction, fi ish, tailoring and the requirements the human anatomy. Roffman co tinues to work with walnut, teak a oak, and will introduce anoth wood to complement these in t near future.

DESIGNER'S SATURDAY

RISOM

"Revolutionary change all around it, evolutionary pace within it. I'd say most of the furniture industry fits this image," is the appraisal of William McQuinn, president of Risom. "There's been little rethinking of the way people function beyond fitting new needs to traditional furniture concepts," he continues. "Imagine an electronic corporate office of the future, housing a small work force in a building with radically different spatial, lighting, HVAC, and acoustic specifications from what we have now. Will a man need a 'desk' then?"

McQuinn's thoughts merit serious attention. He has literally turned an industrial invalid "around." About one year ago, the officers bought control of the company and placed it under the overall supervision of a corporate parent called Pegasus for the most obvious business reason: the nation still wanted the famed Ri-

Risom: William McQuinn, president



om designs, but Risom could not roduce them profitably. Curing ook drastic measures, but Risom urvived.

What does the future hold for Ri-om? For now, continued producing, ggressive marketing, and diligent ustomer servicing for Risom furni-ure, introducing new designs, ex-anding the Risom collection of fab-cs and leathers, and for New York, new showroom that should open in me for Designer's Saturday. For the ng range, some fairly exciting pos-ibilities. "We may change the open lan market with a major design roject now under way," McQuinn ays. Still pondering that office of e future, he adds, "Who knows? he next generation of office furni-re may be dictated by business achine manufacturers. We'd bet-r start talking with them soon."

STEELCASE

With 4,357,000 sq. ft. in Grand Rapids (Mich.), more space in Tustin (Ca.), Toronto (Canada), Asheville (N.C.), offices and plants in Tokyo and Osaka (Japan) and Strasbourg and Sarrebourg (France), Steelcase, the giant of the office furniture industry, isn't sleeping. From its inception in 1912, Steelcase has pioneered the design and production of high quality office furniture for mass markets. Its automated, computerized factories are models of high technology in an industry still heavily reliant on human labor.

And the product is contemporary. Ergonomics, open planning, task/ambient light, and wood furniture with steel frames. These are just some of the concerns of the company's past decade.

Of course, a company respected for conscientious methodical work does not rush into new fields. Series 9000, the open plan office system, spent 10 years incubating. Operations, wiring, acoustics, lighting, and human factors were deliberated before the system was ready for market. Other products, like Designs in Wood, steel framed wood casegoods; 454 Comfort Chair, a truly supple ergonomic chair; and Movable Walls, open plan partitions compatible with Designs in Wood; show the same rational concern.

Steelcase still markets through its 57-year old national dealer organization, carrying its message to corporate accounts, architects, and designers. In keeping with its esteem in the business world, the New York showroom represents contemporary design situations on 10,000 sq. ft. using a variety of lighting, strong diagonal floor plans, and careful architectural detailing. No, the giant is not asleep. Even now, Steelcase is establishing a distribution network in the Middle East to furnish all that shiny new architecture.

Steelcase: N.Y. staff





Stow/Davis: Steve Schwartz, N.Y. staff



Stendig: Guido Baumgartner, vice president, sales

STOW/DAVIS

The IBD award winning Free Dimensional furniture system by Warren Snodgrass dominates the selling floor, but don't be surprised to find lovingly crafted, hand polished (20 steps and more) executive desks and credenzas, the Harty desk by M.F. Harty, the Triangle chair group by Robert DeFuccio, and award winning fabrics like Ultimo, Tenero, and Jordan. Because you're in the open, task/ambient lighted space of Stow/Davis' New York showroom. The firm, one of the early members of Designer's Saturday, has arrived in the world of environmental design with impressive credentials.

Allen I. Hunting became president in the past decade, and under his guidance Stow/Davis has dealt energetically with the contemporary issues of interior design. It has entered IBD design competitions and taken six awards in four years. It has broadened its market coverage with furniture systems, executive furniture, fabric, and moderately priced seating and casegoods. It has balanced its reputation for traditional workmanship with competence in technology, materials engineering, and modern design. Of course, new ideas like the use of Dow Chemical's Inner Foam, a cushioning material comprised of urethane foam with Voraspan" beads dispersed in the foam matrix, or plastics, or metal, or a new process for fabricating wood veneers, were introduced to improve performance only where aesthetics were not compromised.

Hunting observes that his firm is more aware of the design community than it was a decade ago. The profession can return the compliment. Stow/Davis has justly earned the respect of interior designers for the high standards of its latest products, commensurate in quality with the designs of its past. It is hard to say which partly influenced the other. Designers and Stow/Davis are a great team.

John Stuart:
Robert Rothschild, president



Herbert Tilles, executive vice president



JOHN STUART

"We want to keep the executive happy," says Robert Rothschild, presider of John Stuart. In fact, long before the company formed a distinct contrac marketing program from the parent residential furniture maker, "we were a ready in the contract business," he explains, "producing what were gene ally historic and traditional designs for architects and interior designer working for corporate clients. We realized we needed a new orientatio from one of production to one of marketing, if contract sales were to grov But anything bearing our name would still have to be of highest quality—re gardless of price."

The company proceeded to stake out an enviable position on the contra map. The inexpensive polypropylene mass seating by Robin Day, a han some and constantly improving Architective Furniture series of desks ar casegoods, William Sklaroff's comprehensive seating line (IBD and R sources Council award-winner) and new modular institutional seating, ar the Eurochair ergonomic secretarial chair have given the company ma marketing options with strong architectural character. Nor has the compa shied from new materials and design research, as these products show.

The New York showroom is an in house design, as are most of Jo Stuart's other interior designs, displays, graphics, advertisements, and t like. Inside the basement space, cleverly designed with provocative angle mirrors, and lighting, John Stuart exhibits its pieces to bring out their stru tural integrity, function and style. "We surround our collection with neut space and light," says Herbert Tilles, executive vice president. "This allo us to offer our pieces for virtually every possible contract application. V don't try to have it both ways at once, contract and residential, in the contra showroom. Besides, the truly inspired designers can lift our products out their contexts, and often do." The results should keep interior designers well as executives quite happy with John Stuart for years to come.



STENDIG

"Contract furniture. How would I describe it?" asks Ed Epstein, president of Stendig. "Durable, well priced, high volume furniture that's not always well designed." That aura of contract as commodity may soon depart from Stendig, which Epstein took over about one year ago. "Our name will be known for a fine furniture line suitable for the best contract and residential interiors," he says. "Stendig will be upgraded. We won't wage economic war over mediocrity. We will market truly superb designs, expertly crafted and priced for the more discriminating customers."

Backing this declaration is a careful reading of the fine furniture business Epstein so assiduously distinguishes from contract work. If Stendig can thrive and prosper on relatively low volumes of high end product, it can afford to eschew products whose customers readily trade original details and highest quality materials for lowest prices. Dropping certain models for which the American market has many low cost, low quality knock offs will increase the company's effectiveness in serving its market position.

"We intend to broaden the market by concentrating on commercial successes, eliminating what is outside the expectation of our customers, and marketing our products in lush vignettes, full of color, texture, lighting, and accessories," Epstein says. "Our customers are growing in number and affluence. Their housing and offices cost more, so the're not as casual as they once were about furnishing them. They want professional help, and the best furnishings available."

From the stark, modern New York showroom (which will persist in its current gallery aspect a while longer), Stendig still caters to architects, space planners, specifiers, and others with specialized needs. It also sees itself as a broker and representative of its overseas suppliers, for whom Stendig will help submit conceptual proposals to meet designers' more esoteric problems.

But the order of the day is to shake up the status quo. "We'll produce designs here when costs can make or break our market," Epstein says. "We'll secure the cooperation of our overseas suppliers if this is what it takes to have an important line. Stendig's going to make your life easier."

DESIGNER'S SATURDAY



Richard Henkel, V.P. marketing

THONET

One organism swallows another, but both live happily ever after. No—not a fairy tale by Charles Darwin. In 1962, Simmons Company acquired all outstanding stock in Thonet Industries, the furniture maker famed for its bentwood and Bauhaus designs. Now, some 15 years later, Thonet is a stylishly rejuvenated source of furniture and fabric for designers and specificers, the dealer market, and health care whose ambitious design program and superb modern production facilities have turned many a head in the industry.

It is hard to read the history of its past 10 years with dispassion. Original bentwood and Bauhaus designs were placed in American production in 1967 and 1970, the latter when Thonet opened a new metal plant in Statesville, N.C. New machinery installed in all Thonet plants enhanced its ability to meet technology's demands. A product line in fiber glass and PVC appeared in 1970.

In 1973, Thonet moved its corporate office from New York to York, Pa. At the same time, president James Riddering began a New Design Program with Joan Burgasser, vice president, that shifted Thonet's emphasis from an in house design staff to the broader vistas of independent designers like Joe Russo and Ric Sonder, Don Petitt, Robert Bernard Associates, and Joan Burgasser herself. Following this, Thonet initiated an annual Design Intern Program allowing a recent design school graduate a year's work at Thonet, starting in 1976.

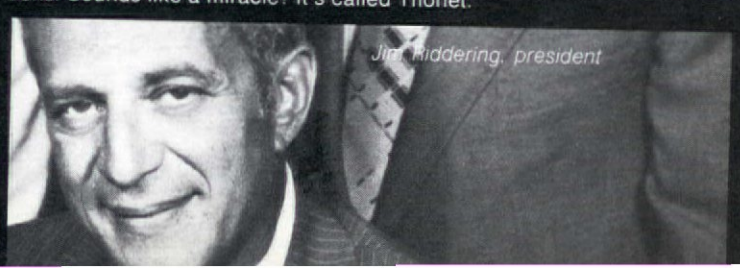


John Riederer, V.P. sales
Joan Burgasser, V.P. marketing, design

Designing for the designer has been an invigorating assignment. Not only has Thonet's entire product line been shaped by the aesthetic and functional expectations of this audience, but the attitude has carred into the creation of innovative products for health care and a new exclusive fabric program. Nor has new technology been neglected. Some of the bumper crop at Thonet: Tho-Tech polyester edges, seamless and nearly indestructible, for health care casegood panels, drawers, and table tops; improved chrome finish and polish; custom made molded plywood presses; development of full bentwood capacity.

To keep apace of so much activity, Thonet uses numerous marketing aids addressed to the profession. Slide presentations discuss company history and furniture materials. The Designer Fabric line is readily accessible through the compact Fabric Wheel of molded plywood. "Rethink Thonet" is the theme of Thonet's advertising. And to round out the campaign, the Thonet traveling sales exhibit takes the story to trade shows.

"Improving our market penetration" in the designer/specifier market is Thonet's plan for the next 10 years. Independent industrial designers and architects are expected to carry its standard during this decade. The strategy sounds good. Joan Burgasser's New Design Program has already made this company a major contender in a field where few angels tread: highly designed, durable furniture for the large scale needs of business and institutions. Sounds like a miracle? It's called Thonet.



Jim Riddering, president



Turner Ltd.:
Heidi Turner, vice president

TURNER LTD.

"Even America's grandparents are ready for Modern design in 1977," declares Heidi Turner, vice president of Turner Ltd. Commenting on social change in the past decade, she says, "After years of exposure through the media, corporate and institutional facilities, and prestige homes, Americans are more confident about design. We may even break the maternal instinct—inheriting Mother's furniture along with her taste." As a source for the best interior design sources Europe has, Turner plays no small role in this change.

"Ten years ago, we set out to build a unique collection," recalls Ed Turner, president. "We looked for three characteristics in every piece we selected: design, luxurious comfort, and craftsmanship." The diligence has paid off handsomely. Although Turner formed ties with only a handful of Europe's furniture makers, their superb collections proved to be almost completely relevant to the American way of life. Turner has stayed with these manufacturers (Artifort, DeSede, Haimi, Ronald Schmitt, Artima, Werndl, and Arnold Exclusiv) since first introducing them, all within the decade. In Heidi Turner's proud words, "We consider ourselves extensions of their factories."

Thorough knowledge of the European and American business worlds, close attention to policies and politics in international export trading, and constant communications with its sources have given Turner an excellent reputation for reliable service. And the fact that seven furniture sources could fit comfortably in one collection shows the care exercised by the Turners. They know American professional needs as well: all Turner selections comply with U.S. safety standards of materials and construction.

How does Turner educate the American taste? "Ours is an institutionalized advertising campaign," says Ed Turner. "We bring the finest European furniture here and associate it with our name and our manufacturers' names using dramatic settings, spot lights, and distinctive accessories." Turner's message is loud and clear for contract and residential designers; even Jimmy Carter sits in a Turner chair, DeSede DS-210.

The New York showroom takes a similar attitude towards presentation. Its lush plants, tropical birds, imaginative accessories, and the tempting Turner furniture put designers and clients quickly at ease. Though it may work too well. Turner may now need an additional 50 percent more floor space. You can never have too much of a good thing.

VECTA CONTRACT

Vecta Contract, a company that started out less than ten years ago by acquiring the Burke and Hugh Acton divisions from The Brunswick Corporation, has since been producing both innovative and successful designs.

Strong decisions, such as the purchases of the John Mascheroni Collection and O.J. Holohan designs, and the retention of such designers as Mascheroni, Gunter Eberle, Hugh Acton, Duncan Burke, Charles Gibilterra, O.J. Holohan and William Sklaroff, have resulted in several prestigious awards yearly.



Vecta Contract: Harriet Katz, showroom director, John O'Brien, distribution sales manager, and Mario Riservato, distribution sales representative

Vecta Contract has expanded in its present location three times sin 1970, and has exclusive representatives in New York, Chicago, Texas a Los Angeles. It is represented by multi-line reps in other areas, and operat completely staffed showrooms in Chicago and New York.

Basically concentrating on seating systems, Vecta Contract has produc such designs as Mascheroini's Tubo Collection and Tappo Seating Syste Zermatt Cantilever and Continuous Seating Systems and 21 chairs; Eberl Karin chairs; as well as Hugh Acton's I frame, AMV Accessories, canti vered wardrobe, DeDoes and Kirkby tables. Last year's developments cluded Gamba Oak and KDX tables, also designed by Gunter Eberle.

Vecta Contract believes that good products, good design, and an exc lent catalog are more important than showrooms.

DESIGNER'S SATURDAY

MILESTONES

"Daddy, what did you do in the Great War?" asks a supposedly innocent little girl perched on the lap of her guilt ridden father in a World War I recruiting poster. Though CONTRACT INTERIORS did not put the same merciless question to the members of Designer's Saturday, we refurbished the question as "What did you do in the past 10 years?" In terms of the decade's important designs and installations, the following responses, limited to three examples in each category per member, were received in time for publication.

Airborne/Arconas
Designs: **Djinn** seating group by Olivier Morgue, **Patate** seating group by Atelier Bernard, **Kembo** chair by A+B (Paris). Installation: **National Science Library**, Toronto.

Atelier International
Designs: **932** seating and **Marcatre** by Mario Bellini and **Ciprea** seating by Afra and Tobia Scarpa. Installations: **E.F. Hutton** corporate offices, New York, N.Y., **Northwestern University Library**, Chicago, Il., **Equitable Life Insurance** corporate offices, New York, N.Y.

B&B America
Designs: **Amanta** seating and table group by Mario Bellini and **Coronado** seating group by Afra and Tobia Scarpa. Installations: **Harvard Business School Library**, Cambridge, Ma., **Halston** residence, New York, N.Y., **British Petroleum**, Prudhoe Bay, Ak.

Castelli
Designs: **Plia** folding chair, **106** KD chair, **Axis 7000** auditorium seating. Installations: **National Gallery of Art**, Washington, D.C., **Yale University Gallery of American Art**, New Haven, Ct., **National Visitors' Center** theaters, Washington, D.C.

CI Designs
Designs: **133** chair by Borge Mogensen, **Magic Office System** by Warren Platner, **50 Series** lounge seating and table group by Hans Krieks. Installations: **Windows on the World**, New York, N.Y., **Mortgage Guarantee Investment Corp.**, Milwaukee, Wi., **Boston University Library**, Ma.

Dunbar
Designs: **1010** desk by Roger Sprunger, **Iliad** chair by Charles Gibilterra, **Parabola** table by O.B. Solie and R.G. Sonnenleiter. Installations: **American College of Cardiology**, Bethesda, Md., **Marine Midland Bank**, Buffalo, N.Y., **Energy Research and Development Administration**, Washington, D.C.

Eppinger
Designs: **2298** desk by Al Herbert, **TRM** open plan system, **Emetric** open plan system with task/ambient light. Installations: **MacDonald's** corporate offices, Chicago, Il., **HUD** regional office/GSA office building, Manchester, N.H., **Lewis State Bank**, Tallahassee, Fl.

GF Business Equipment
Designs: **Davis Allen Collection** of desks, **Environmental Systems Program** open plan system, **GF Cube** desk.

Harter
Designs: **Muffin** chair series by Kuypers Adamson Norton, **7600** chair series by Earl Koepke, **Harter wall** partition system. Installations: offices for **Metropolitan Life Insurance; Citibank; Merrill, Lynch, Pierce, Fenner & Smith.**

Helikon
Designs: **D1400 Octa** executive desk, **Sybill** seating group, **UDC120-127 Manchester** seating group. Installations: **Federal Reserve Bank of Philadelphia**, Pa., **Chrysler Corp.** executive offices, Detroit, Mi., **Chula Vista Public Library**, Ca.

ICF
Designs: **Interlubke** wall system, **Caribe** seating and table group, **L-Chair.**

Intrex
Designs: Tables and casegoods with Intrex **wood finishes**, Habitat **Designers Fluorescent** luminaires, Architectural Supplements **Recessed Bottom Planters**. Installations: **Avery Fisher Hall** box seats, New York, N.Y., **Englehard Minerals and Chemicals Corp.**, New York, N.Y., **General American Life Insurance**, St. Louis, Mo.

JG
Designs: **Upholstered Panel System** wall system, **Illuminated Open Planning** open plan system, **Reveal Wall System**, panel system with power raceway.

Knoll International
Designs: **Morrison and Hannah** office chair group, **Brno** chair by Mies van der Rohe, **Stephens** open plan system by William Stephens. Installations: **General Electric** corporate offices, Fairfield, Ct., **Comptroller of the Currency**, Washington, D.C., **Joseph Seagram Co.**, New York, N.Y.

Lehigh-Leopold
Design: **Pedestal** group by Warren Platner, **Michelangelo *Just Call It Mike** modular desk system by Lerner and Schmitt, **Ward Bennett** seating and tables.

Metropolitan
Designs: **On-Site Recoverable** products including **Aptus** and **Novo** by Jules Heumann, **Varius** by Barry Brukoff. Installations: **Walter Reed Memorial Hospital**, Washington, D.C., **Hotel Sanno**, Tokyo, Japan, **Chicago Police Academy**, Il.

Herman Miller
Designs: **Action Office** open plan system, **Coherent Structures** health care system, **Ergon** seating group by Bill Stumpf. Installations: **Young & Rubicam**, New York, N.Y., **Braniff International Airlines**, Dallas, Tx., **Texas Instruments**, Dallas, Tx.

Pace Collection
Designs: **8800** cabinet by I.M. Rosen, **184** chair by G. Faleschini, **7200** executive desk by Leon Rosen. Installations: **U.S. Steel** executive offices, Pittsburgh, Pa., **Galveston-Houston Co.** coporate offices, Houston, Tx., **Bank Saderat Iran**, Los Angeles, Ca.

Harvey Probber
Designs: **Advent III** open plan system by Harvey Probber and Charles Keane, **Thick and Thin Modular Seating** by Charles Keane, **Artisans** seating, tables, and shelving group by Harvey Probber. Installations: **General Telephone and Telegraph**, Braintree, Ma., **Coopers & Lybrand**, Detroit, Mi.

Risom
Designs: **Group 1** and **Group 2** desk series, **Bert England** chair. Installations: **International Paper**, Stamford, Ct., **Lincoln Public Library**, Springfield, Il., **Stein, Roe, & Farnham** headquarters, Chicago, Il.

Stendig
Designs: **Classic** (Cesca) chair by Marcel Breuer, **Joe** (baseball mitt) chair by DePas, D'Urbino, and Lomazzi, **Omega** desk group by Hans Eichenberger. Installations: **Crown Center Hotel** complex, Kansas City, Mo., **National Air and Space Museum**, Smithsonian Institution, Washington, D.C., **Johns-Manville** headquarters, Denver, Co.

Stow/Davis
Designs: **Harty** desk by M.F. Harty, **Free Dimensional** open plan system by Warren Snodgrass, **Triangle** chair series by Robert DeFuccio. Installations: **Pennzoil** corporate offices, Houston, Tx., **Security National Bank** headquarters, Los Angeles, Ca., **State House of Indiana**, Indianopolis.

John Stuart
Designs: **Comprehensive Seating Collection** by William Sklaroff, **Architective Furniture** desk series, **Eurochair** office seating. Installations: **International Monetary Fund**, Washington, D.C., **Indian Embassy**, Washington, D.C., **American Airlines**, all reservation centers.

Thonet
Designs: **Club Tub** by Joan Burgasser, **IDG Kangaroo** chair by Joe Russo and Ric Sonder, **Petitt Ply** chair by Don Petitt. Installations: **Kennedy Center for the Performing Arts** dining rooms, Washington, D.C., **United Airline VIP Lounges, Xerox Learning Center**, N.Y.

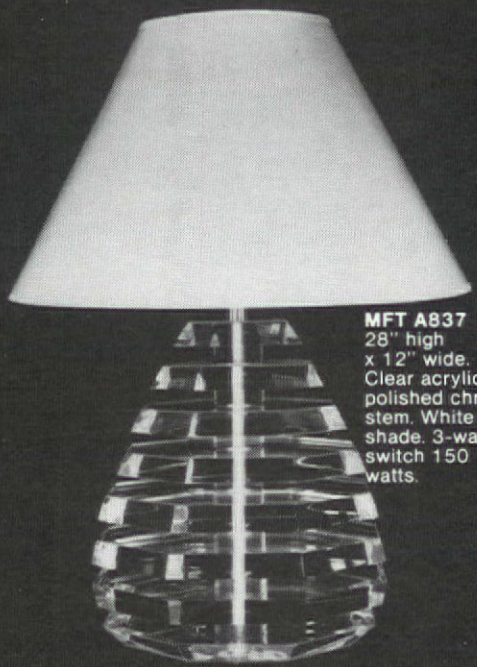
Turner Ltd.
Designs: Artifort **Ribbon** chair and **580** chair by Pierre Paulin, DeSede **DS76-11** seating. Installations: **Boston Public Library** addition, Ma., **IBM** headquarters, Hopewell Junction, N.Y., **Top of the Mark**, Mark Hopkins Hotel, San Francisco, Ca.

Vecta Contract
Designs: **Tubo Collection** by John Mascheroni, **Zermatt Cantilever** seating system by Duncan Burke, **20** chair by Charles Gibilterra. Installation: **Lubbock Regional Airport**, Texas.

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KNOLL SOLD TO GENERAL FELT

Executive line-ups and policies announced

After months of conjecture on how Walter E. Heller International would divest itself of Knoll International Inc.—a divestiture mandated by Federal law banning ownership of manufacturing enterprises by banking companies—the sale was announced on August 23rd by Marshal S. Cogan and Stephen C. Swid, principal owners of General Felt Industries, one of the largest privately held manufacturing companies in the United States.

To the press, the two expressed a wish to take sufficient time to understand the company before launching any new programs. However they do have programs in mind, particularly a program to develop more residential furniture.

Marshall Cogan (Knoll's President but General Felt's Chairman), is a native of Boston and graduate of both Harvard College and Harvard University's School of Business Administration. Stephen Swid (Knoll's Chairman and General Felt's Vice-Chairman) is a New Yorker, a graduate of Ohio State University, and has been the general partner in Swid Investors since 1970. As working owners, Cogan and Swid will be headquartered at Knoll's 745 Fifth Avenue New York headquarters.

The new executive positions at Knoll are being filled by long-time members of the firm, as are many consultative functions. So far the roster is as follows: Lawrence S. Ryan, Senior Vice President and Chief Operating Officer; Donald M. Rorke, Vice President, Operations; Ralph O'Brien, Vice President, Chief Financial Officer; Kevin Voll, Vice President, Distribution; George Wilmot, Vice President, Systems; Bill Shutt, Vice President, Production; Murray Rothenberg, Vice President, Planning; Gary Beals, Vice President, Sales; Gulio Sangiorgio (Milan), in charge of European Operations; Bill Stephens,

continued on page 141

HERRIOTTCOLLECTION



fire-break ©

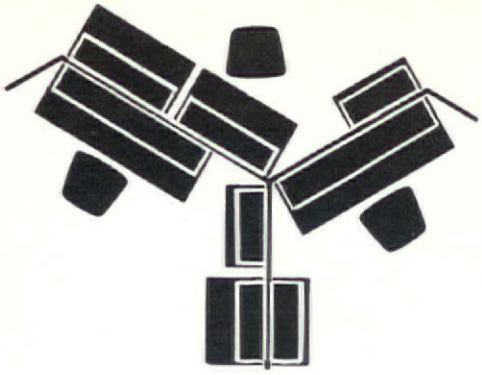
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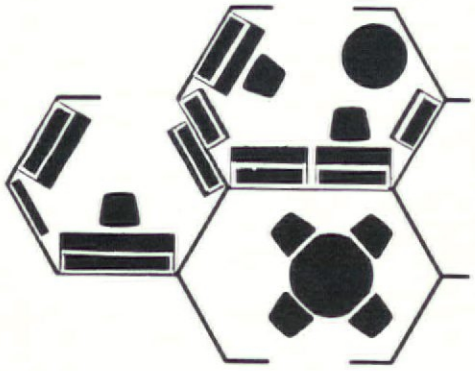
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3 Man Work Station

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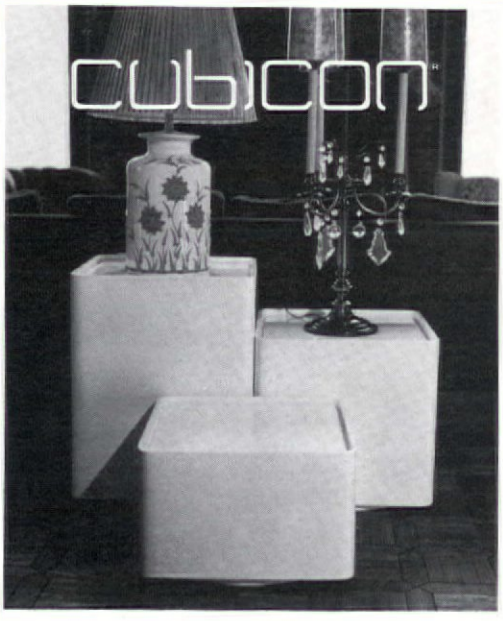


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KNOLL SOLD TO GENERAL FELT

continued from page 138

Vice President, Design and Development; Jeffrey Osborne, Special Assistant to Mr. Ryan.

Massimo and Lella Vignelli will continue as the firm's consultants on graphics, and Christine Rae will continue as consultant on creative writing.

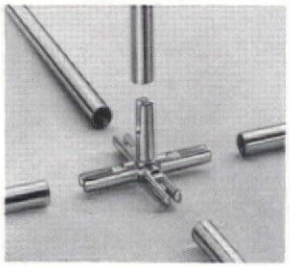
Knoll's history is not merely the history of a furniture manufacturing operation but the history of one of the decisive creative influences in modern interiors. It began in 1943 with the association of entrepreneur Hans Knoll and architect/designer Florence Schust (now Florence Knoll Bassett). He was the scion of a German furniture manufacturing family, she a graduate of Cranbrook Academy who, as a protegee of the Eliel Saarinen family, developed into an architect with a keen interest in modern furniture—or rather the absence of furniture fit for the interiors being designed by such architects as Mies, Saarinen, and Breuer. She enlisted them and painters and sculptors to fill the gap. By the time of Hans Knoll's untimely death in 1955, Bertoia, Albers, Platner, Matta, and Aulenti had been added to the roster.

In 1959 Knoll was sold to Art Metal, manufacturer of traditional office furniture, and became a subsidiary of Walter E. Heller in 1967.

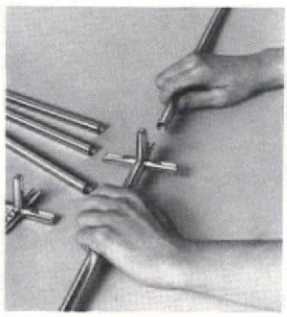
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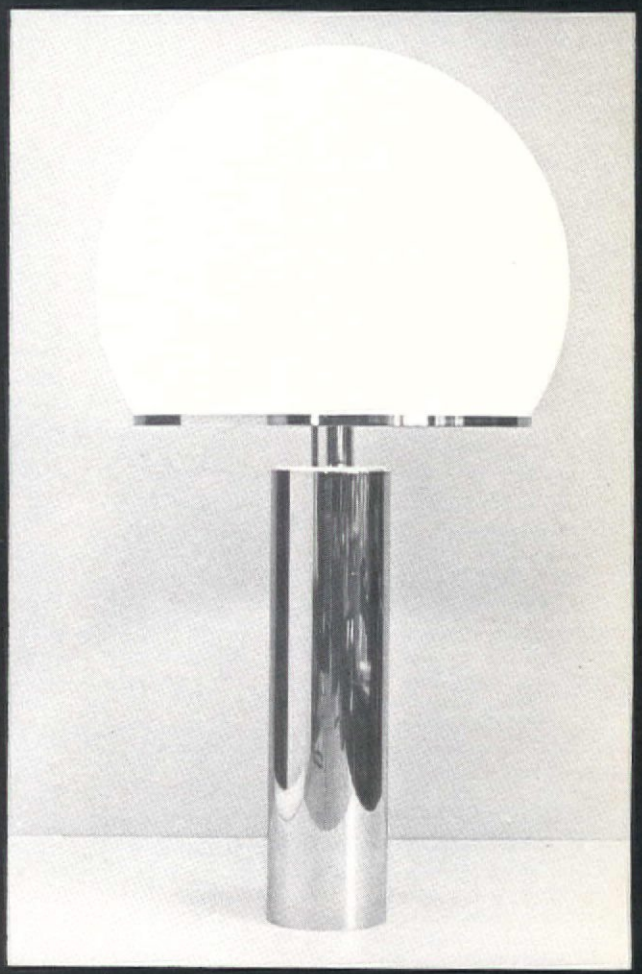


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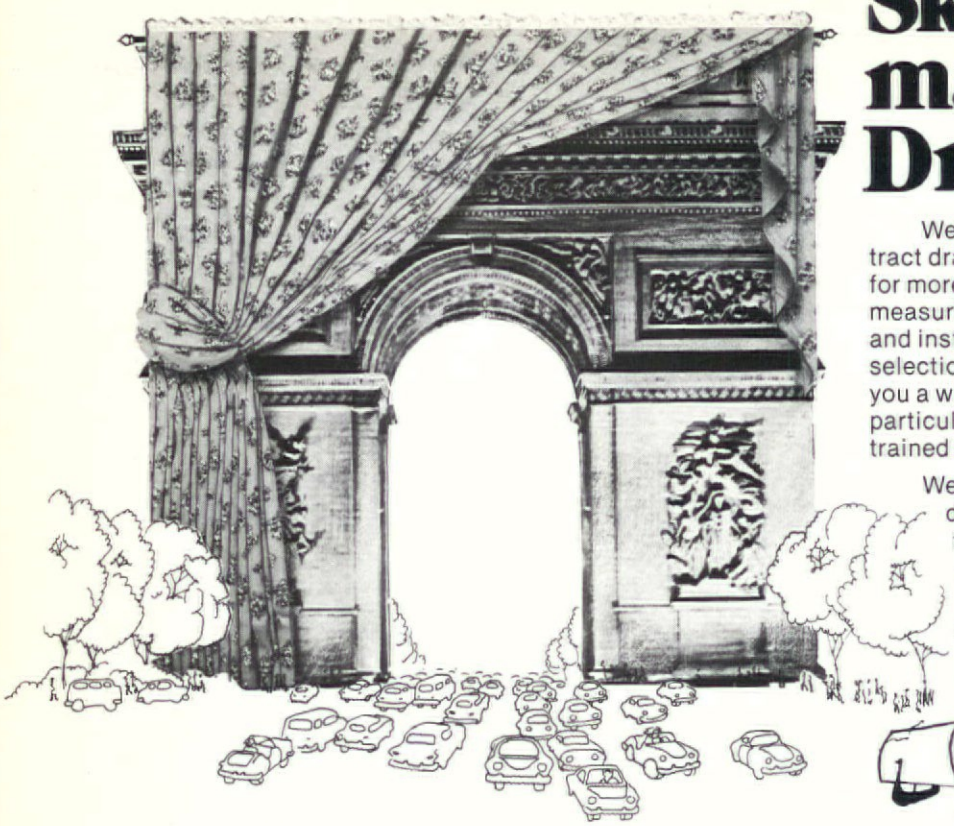
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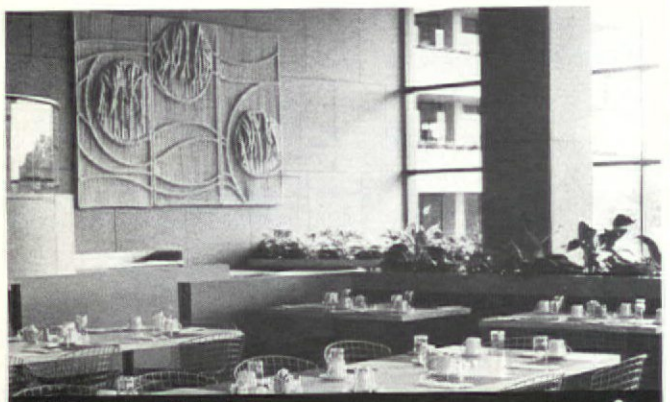
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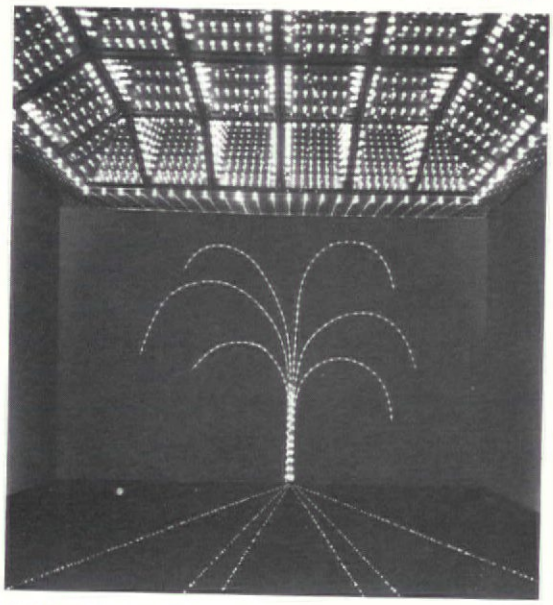
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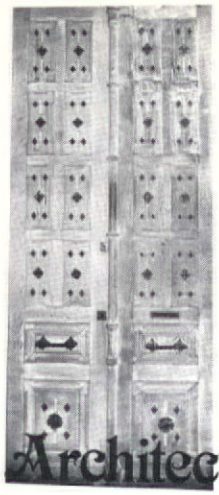
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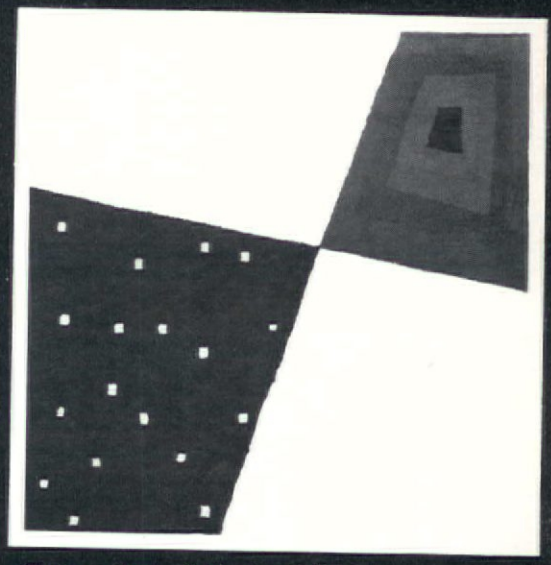
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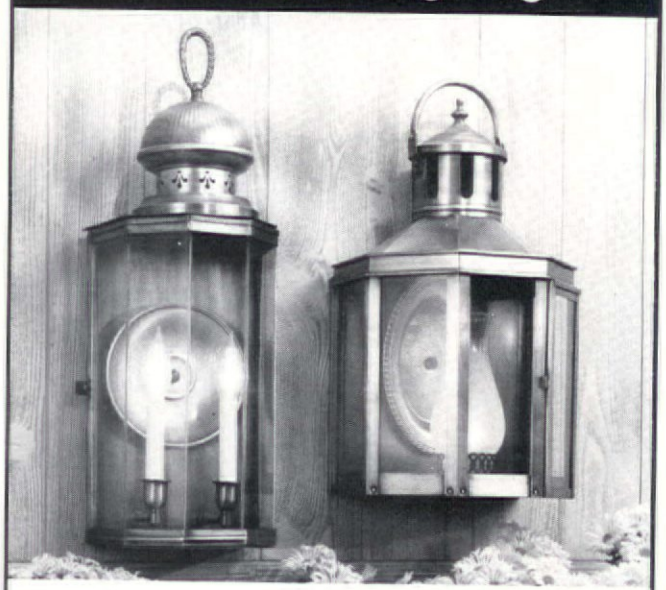
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Designers awards appointments

Dieter Ebert, Director of the Cologne Trade Fair and Exhibition Company, has been decorated with the German Federal Republic's Order of Merit. Ebert has been actively connected with German trade fairs for 20 years. He was manager of NOWEA, the Dusseldorf Trade Fair Company, before being appointed as manager of the Cologne Trade Fair and Exhibition Company in 1971.

Carlisle Associates Incorporated, architects and engineers, announce the opening of their office, P.O. Box 11528, Bankers Trust Tower, Columbia, South Carolina, for the general practice of Architecture, Industrial and Structural Engineering.

Gerald J. Nordland has been appointed director of the Milwaukee Art Center.

Jon Greenberg, president of **Jon Greenberg and Associates, Inc.**, announces that **Susan K. Beeby** has joined the company as an interior designer.

Herbert Goldstein announces the promotion of **Anita K. Kremer** to General Manager of The Marketplace, Philadelphia, Pa.

Four major showroom design projects at the **Pacific Design Center** have been awarded to **Cannell and Chaffin Commercial Interiors**. The showrooms are for **Berven Carpets, Charles Barone, Albert Van Luit & Co., and Lee/Jofa.**

Geraldine G. Wilson, ASID, has been named director of **The Design Collaborative**, an interior design firm in Alexandria, Va.

The National Association of Display Industries has appointed the following to its Hall of Fame: **Barbara Edwards**, director of corporate store planning, Gimbel Bros., New York; **Ronald Kowalski**, president of R-K International, Jersey City, N.J.; **Marvin Traub**, president of Bloomingdale's, New York; and **M.A. Wolf**, president of Greneker, Wolf and Vine of Los Angeles.

Diana Vreeland, Special Consultant to the Metropolitan Museum of Art's Costume Institute; **Lisa Taylor**, Director of the Cooper-Hewitt, the National Museum of Design; and **Richard Lindner**, painter, received honorary Doctor of Fine Arts degrees from **Parsons School of Design** at Parsons' 81st Annual Commencement exercises.

Philadelphia interior designer **Dorothy Lerner** has established an annual **Dorothy Lerner Award** at **Moore College of Art**, Philadelphia, honoring an outstanding graduate in interior design. The 1977 winner is **Joanne Sabato**, an interior design major who will be graduated from the College this spring.

Frank E. Masland III has been re-elected president of the **Carpet and Rug Institute**.

The **David Findlay Galleries**, New York, announces a forthcoming exhibition, **"Art and Contemporary Architecture,"** from September 22nd through October 15, 1977. Firms will lend models of recent or in-progress projects and select art from the gallery which they feel compliment their exterior or interior designs. Participating firms are : **Associated Theatrical Designers, Ltd**; **Gwathmey/Siegel**; **Hugh Stubbins and Associates**; **James Stewart Polshek and Associates**; **Julian and Barbara Neski**; **Marcel Breuer and Associates**; **Stern and Hagmann.**



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